THE NEW YORK DRAMATIC MIRROR

VOL. LXIV., NO. 1651 NEW YORK, SATURDAY, AUGUST 13, 1910. PRICE, TEN CENTS.

MARGARET MALCOLM LOUISE DRESSER BLANCHE RING

A PICNIC AT "SUNNY GABLES," MAMARONECK, N Y

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

Published every Tuesday in New York. Entered as Second-Class Mail Matter.

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President
LYMAN O. FISKE, Secretary and Treasurer

121 West Forty-Second Street, New York

Chicago Office, 40 Grand Opera House Building

Otis L. Colburn, Representative

Remittances should be made by cheque, post office or express money order, or registered letter, payable to the Dramatic Mirror Company. Registered cable address "Dramirror."

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $35; Half-Page, $65; One-Page, $125.

SUBSCRIPTIONS.

One year, $4; six months, $2; three months, $1. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton st., Regent st. and Daw's Agency, 17 Green st., Charing Cross Road, W. C. In Paris at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

NEW YORK, ... AUGUST 13, 1910

SPECIAL THREE MONTHS SUBSCRIPTION

The Mirror will be sent during the Summer to new subscribers not at present on our books for 3 months for 50 cents, payable in advance.

The Usher

A Boston man in reminiscent mood has declared that Richard Mansfield once wrote advertisements for Jordan and Marsh's dry goods shop in that city.

From that vocation, it is alleged, Mr. Mansfield came to be dramatic critic for the Boston *Daily News*, a newspaper now defunct.

The aspiring young man who was to become one of the most noted actors of his time began a year's service as critic in the Summer of 1874, according to this rememberer. His criticisms, "as is recalled by the former night editor of the paper, were rather diffuse, and were the subject of more or less editorial surgery."

A pretty story, indeed. Yet Mansfield was in his 'teens in 1874, and his biographers record no such episodes.

♠

Apropos of the alleged adoption of the stage by a rich Boston woman on the advice of her physician in the hope that its active life might cure her of neurasthenia, the Rochester *Herald* impertinently remarks in an editorial:

There will be no difficulty in following out this prescription. The present condition of the stage is such that any aspirant with money can make the venture, with or without talent. The promoters of dramatics rate physical attractiveness and money above ability, which is why there are so many attractions on the stage that are entirely unworthy the consideration of the public.

The foregoing is impertinent in its assumption that theatrical managers are fools and that the public is concretely idiotic.

Anybody can "venture," of course, on the stage, or anywhere else, with sufficient money for the preliminaries. But nothing on the stage succeeds beyond the original two hours' traffic that has not merit of one sort or another with it or behind it.

The first edition of Shakespeare's works—the Folio of 1623—is supposed to have consisted of about 500 copies.

It is not so many years ago that fugitive copies of this edition were regarded as very scarce in number, although now some 200 are accounted for, it is said.

Strangely, a comparatively great number of copies of this rare edition are owned in this country by private persons and libraries, and it would seem that the ultimate destination of most of them—except the few jealously guarded by book museums abroad—will be America.

The most ingenious devices by experts in such work have been resorted to in order to remedy imperfections in various mutilated copies, several of which have been so repaired as to present to the inexperienced eye an appearance of perfection. Large sums have been spent in this work of restoration by owners of this Folio, thus increasing the market value of copies.

The "first folio" bought in London recently by Mr. Quaritch, the book dealer, for $10,000 at Sotheby's auction rooms had been sold at the same place in 1907, when it was knocked down for $12,200. It is known as the Buckley copy, and apart from a few trifling defects, chiefly repairs to the margins which do not affect the text, its condition is excellent. The last perfect copy sold at Sotheby's was from the Van Antwerp library and realized in 1907 $18,000, a record price for a first folio.

Lord Howe's copy sold for $10,125. Other copies sold in 1901 for $8,600 and $8,500, and Augustin Daly's brought $5,400. Going back about a hundred years, the Duke of Devonshire's folio brought $500 at the Roxburghe sale in 1812. In 1818, when Thomas Grenville bid $609 for a copy, Dibdin wrote: "This was the highest price ever given or likely to be given for the volume." But Dibdin did not know.

♠

Another sale at Sotheby's, London, last week, developed two or three curiosities of celebrity.

The original manuscript of Oscar Wilde's "The Decay of Lying," brought $555. This may have represented simply an eccentricity of acquisition, but this unfortunate genius' vogue is returning. It is seen in the acting of his remarkable plays and the republishing of his works, his fugitive pieces reappearing with a frequency that attests their worth. And the price received for this manuscript is exceptional in the case of an author so recently deceased, no matter how the buyer's impulse may have been founded.

A receipt signed by Nell Gwynne with her initials, "E. G.," fetched $255. The authority that transmitted the news of this sale by cable parenthetically said: "She could only write her initials."

This statement is too dogmatic. Perhaps Nell Gwynne could not even write her initials when she was an orange girl about the theatre, but her instruction was such when she was developed as an actress as to make such a general assertion absurd.

Those who like to dwell upon the seamy side of this actress' career will say she was the mistress of Charles II., which is true. But the sons she bore this monarch became respectively the Earl of Beaufort and the Duke of St. Albans, and were among the aristocracy, though their mother came originally from the street.

And no actress could have excelled as Nell Gwynne excelled without absorbing an education. She acted the most spirited and fantastic parts, and spoke prologues and epilogues with admirable address. Ophra Behn, the dramatist, herself a unique figure, said of her: "Besides all the charms and attractions and power of your sex you have beauties peculiar to yourself, an eternal sweetness, youth and air which never dwell in any face but yours."

And aside from her note as an actress, Mistress Gwynne figures as the principal or as one of the principal characters in no less than nine plays and operas running in time from Jerningham's Peckham's Frolic, printed in 1799, down to Paul Kester's comparatively recent Sweet Nell of Old Drury.

♠

The *Atlantic Daily News* is an interesting paper, well printed and handsomely illustrated, that is distributed on five mornings of every trip of the twenty-seven steamers of the Hamburg-American, French and Holland-American lines that ply from the port of New York to foreign points.

The leading feature of this publication is an article on the current theatre, with pictures, by J. P. Curtiss, editor. Mr. Curtiss writes comprehensively and with knowledge of the stage, and the fact that so much space is devoted to the theatre in his paper is proof of the general interest taken in the subject.

The *Atlantic Daily News* carries much other matter of concern to transatlantic voyagers, including financial notes and news of the day transmitted by the Marconi wireless system. The publication is a credit to all concerned in its making.

PERSONAL

Photo Lallie Charles, London.

GRANVILLE.—Charlotte Granville, the young English actress, who has been Weedon Grossmith's leading lady in Mr. Preedy and the Countess, at the Criterion Theatre, London, will accompany Mr. Grossmith to America this Fall when D. V. Arthur brings over the entire English company intact. Though Miss Granville is a London favorite, or perhaps, because she is a London favorite, she has not appeared in the States before. Her arrival and début, therefore, will be awaited with friendly curiosity. Americans are ever willing and eager to receive foreign artists whose work has been commended at home, and in the case of Miss Granville, who comes with the record of many successful roles in as many successful London plays, curiosity about her work will not be overshadowed by the interest in Carton's new play and in the star, Weedon Grossmith.

BIGELOW.—Charles Bigelow with his perfectly bald head will furnish the principal comedy element in Joseph Weber's production in English of Alma, Wo Wohnst Du? With Kitty Gordon, who is to have the leading female role, Mr. Bigelow will open his next fun-making season at Weber's Music Hall on Sept. 22. Mr. Bigelow in his career has supported Lillian Russell in The Princess Nicotine, achieving much success in the part of Novo Mund; the Weber and Fields combination for three seasons, and Anna Held in her greatest successes, including The Parisian Model and Miss Innocence. In the last play Mr. Bigelow was featured. Mr. Bigelow will be featured in Alma also.

COUNTISS.—Cathrine Countiss, having tired of the Paris and London theatres, has gone into Scotland with her husband, E. D. Price, to revel in the delights of lakes and trossacks and historic castles and churches. The result of her foreign observations from a strictly American viewpoint will shortly be embodied in a volume of semi-satirical sketches. After a visit to Stratford and the lake district of England Miss Countiss will sail from Southampton, Aug. 3, on the *Majestic*.

MATTHEWS.—Love Among the Lions opened at the Garrick last night, introducing the English actor, A. E. Matthews, as a new leading man. Mr. Matthews comes from London, his last appearance in that city being in Smith, the Somerset Mougham comedy, in which John Drew will be seen this season. Mr. Matthews has appeared in several of Charles Frohman's successes in London, notably My Wife and Peter Pan. If, as is claimed, Mr. Matthews is a younger Charles Hawtrey, there is no doubt of his Broadway success.

BARTHELS.—Louise Barthels, the prima donna of Adolph Phillips' Alma, Wo Wohnst Du? company in German last season, will continue in the same capacity in Mr. Phillips' new production in German, Theresa, Sei Nicht Boese (Therese, Do Not Be Angry). A unique situation is that Miss Barthels is really an American girl, but elects to appear in German productions, quite the reverse of the usual procedure. Miss Barthels opens in her new play in New York Sept. 1.

WESTLEY.—The advent of The Upstart to Maxine Elliott's Theatre Sept. 1 will bring John Westley back to New York. During the Summer Mr. Westley has been doing stock work in Hartford, where his several seasons of Summer engagements have brought him into much favor. Last season Mr. Westley was a member of the company which presented Divorce at the Lyric Theatre, but after that fiasco he was engaged for The Upstart. Owing to the lateness of the season The Upstart did not get to New York. Mr. Westley's name of late has been mentioned along Broadway as a possible star, but as yet such talk is only rumor. It would surprise no one, however, if he was raised to a stellar position soon.

The New York Dramatic Mirror

NEW YORK, SATURDAY, AUGUST 13

A System of Petty Graft.

THERE ARE ABUSES IN THE THEATRE that no turn of theatrical politics can promise to correct, although they should be corrected. These abuses, strangely enough, are noted more commonly in the minor cities than in larger cities, and they are on the "inside." That is to say, the public is not affected by them. It is the traveling manager who "pays."

These abuses, individually and collectively, relate to that great aim of so many persons in various walks. It is called "graft," and it has become an institution.

The dictionaries—even the most modern of them—repeat the old definitions of "honesty" and "dishonesty," yet really it would seem that these and related words should be newly construed and defined. It used to be reprehensible to do some things which nowadays can be done with impunity if not without rebuke or a seeking of redress.

The duty of the advance man with an attraction these days—as well as the duty of the man who supplements the work of the advance man and travels with the company—is hedged with difficulties which their forerunners years ago never encountered. In other words, these essential men in the business department of the theatre are expected to solve problems of dishonesty in those who should co-operate with them—namely, local managers and the employees of local managers—that would destroy the equipoise of a SHERLOCK HOLMES.

The interests of a local manager and a traveling manager who plays at the local manager's theatre should be mutual. They represent the parties of the first and second parts to a business agreement formulated in legal style that should be as binding in small details, even if those details are not mentioned in the bond, as such documents are with other men in other vocations which require honestly co-operative effort for mutual benefit.

In spite of contracts or agreements, however, signed and sealed in due form, the traveling manager is at the mercy of the dishonest local manager in various particulars, and there are too many among local managers who take advantage of or create opportunities to defraud.

There are too many local managers who misrepresent the rates they pay for local advertising. If they have no other recourse to cheat, they have an understanding with local publishers, with whom, it may be assumed, they divide the "rake-off" resulting from charges of larger amounts than really are fair. And too many local managers either own or control bill posting facilities from which they gain dishonest profit by one or another sort of misrepresentation or by charges which are not borne out by the "paper" used. There is further "graft" for local managers who practice it in the "free list." It has been asserted that there are local managers—though happily they are few—who practically pay their household expenses by marketing tickets which they pretend go to the press. Where such managers rent locations for billboards, and themselves own the bill posting plant, they also practically pay for their locations by this means at the expense of the traveling manager. And many of them use the large number of tickets held out for the press in other directions the profit of which accrues to them alone.

It is difficult to impress certain local managers who practice these and like frauds upon their partners—for the traveling managers really are their partners—with the consciousness that such methods are dishonest and work common injury. Some day, in some way, however, it may be borne to them that these practices are in no manner whatever different from plain theft—pocket-picking, if you will—and that honesty as a policy has not really been proven to be a failure.

Eliminate the Inefficient.

BECAUSE there is always room at the top of the stage ladder—a disconcerting amount of it, in point of fact—the bottom is always overcrowded with newcomers, whose faces are upward turned and who are determined to climb, if only the chance presents itself. The spectacle of ambitious youth seeking bravely for a foothold is always interesting, but there is probably no pursuit in which more aspirants are doomed to blasted hopes than that of the stage.

Of course, the acting profession must be recruited. The poor player whose hour of strut and fret has passed must give place to another. But it could be wished that some sort of sifting process might be adopted to permit only those that are qualified to enter the struggle to pass through the stage door. Not only would this save the unfit from bitter and inevitable disappointment, but it would prove a boon to the theatre, ridding its precincts of encumbering and hopeless material and clearing the way for those that possess the necessary qualifications, if not for supreme success at least for useful and creditable achievement. As it is, the incompetent shoulder the skillful, and the standards of acting become blurred and confused.

The man or woman who follows the wish to go on the stage by going—or trying to go—perceives that the door is wide open to all comers. It is only the opportunity to make the start that is essential—the rest is easy. Friends at court are invoked to aid in getting the wedge in; agents and managers are besieged, and when, or if, a chance to make a beginning is found, the embryo actor feels that the battle is virtually won. Disillusionment and defeat generally follow, because it is well within reason to assert that at least 90 per cent. of these beginners are not equipped to serve the theatre even in the humblest capacity. And is there anything more hopeless, more pathetic, than the figure of the mediocre actor who can never rise even to a position of competency, and who, although a failure in the unwisely chosen calling, might have become useful and successful in some other occupation for which he was suited?

The person who has got the acting bee in his bonnet is not a judge of his own suitability for the theatrical career that he craves. Misguided friends often urge him on, and he loses his bearings. There should be some force within the theatre itself to confront him at the entrance, pass upon his qualifications, and if he fails to measure up to the requirements turn him away on the instant for good and all. This would be a merciful provision for the applicant and a blessing to the acting profession which now contains too many incapables and defectives.

There is regulation and examination for those that seek to enter the professions and the arts; there is adequate protection against incompetence and imposture, charlatanism and pretense, in their practice. But the bars are down so far as the stage is concerned, and every species of fool or fraud is free to hop upon it.

Perhaps some of the actors or managers who read THE MIRROR can suggest a method whereby the indiscriminate rush can be checked and only those that possess sufficient talent and intelligence eventually to become actors of capacity, if not of distinction, will be allowed to tread the boards.

The Inexhaustible Mine.

EVEN THE MEDICAL SCIENTISTS are vindicating and monumenting SHAKESPEARE along modern lines.

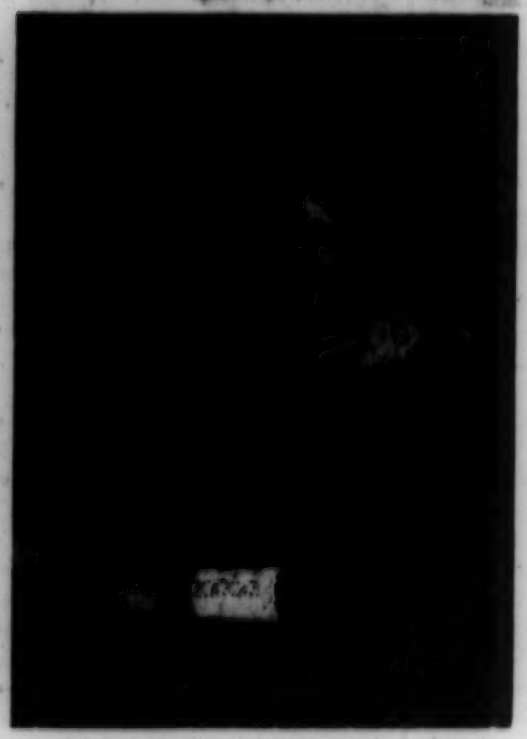
It is an every-day expression that this or that disease is new. At least the persons of years and understanding who insist that this or that disease was unknown in their youth regard the particular ailments as part of this period.

Alienists now assert that LADY MACBETH was neurasthenic, though the word and that which it describes were unknown in SHAKESPEARE'S time. And in the same analytical hands, no doubt, HAMLET, RICHARD III., LEAR, IAGO, and others of the great gallery of the Master will fall into classifications with a modern terminology, though their diseases—if diseases they had—or their idiosyncrasies were as old as man in his fallen state.

And professors, not to be outdone by doctors, are all the time making or announcing new SHAKESPEAREAN discoveries. Thus Professor FREDERICK H. KOCH, head of the department of English in the University of North Dakota, is lecturing here and there to the effect that Antony and Cleopatra is a problem play, in which SHAKESPEARE "anticipated the school of IBSEN and BERNARD SHAW by 300 years."

The most wonderful thing about the "myriad-minded" SHAKESPEARE, wonderful as he may be on lines that appeal simply to the student, is the substance for speculation that he offers to myriad minds with notions of their own to exploit.

THE MATINEE GIRL



KITTY CHEATHAM

THREE actresses whose names fall frequently from American tongues graciously revealed themselves to me in their homes since last I chatted with the readers of THE MIRROR.

One of these is an admired alien. The others are American products. All have illuminated our boards and admiration has piqued our interest in their personalities. My peep behind their personal scenes occurred in the homes they have constructed temporarily or permanently in Europe. Permanently it is in the instance of Vesta Tilley, for the great little impersonator of the coarser sex is of English birth and growth; and it is the nature of the best of us to take deep root in the soil from which we sprang.

"But I should feel that something had gone crooked with my life if I did not go to America once in two years at least," Miss Tilley declared, with no apparent dramatic intent. "I have so many good friends there, not only in the audiences but among people who don't care for the theatres. And Vesta Tilley lives there. Have you ever seen Vesta?"

A puzzled face brought the needed explanation. "Vesta Tilley is a two-year-old filly they named after me. She's a lovely light roan. She's been exhibited at a lot of horse shows in America and won a lot of ribbons. Her owner, an American woman, wrote me that she was bringing her over here for the races this Summer, but she didn't come."

One of the amazing English showers that seem to come from nowhere and go to the same place had burst about the motor car Miss Tilley had sent to the Maidenhead station to meet visitors from London.

She thrust a small head topped by a drooping brimmed Panama hat out the door of the low, rambling white house that looked ghostlike in its wrapping of gray fog.

"Oh!" she gasped, pulling the head back, and the next moment emerged with a solicitous air and an umbrella.

She herself drew off drenched coats and crestfallen hats and herself carried them to the kitchen for drying. Then appeared tea, that green liquid on which floats the ship of English hospitality. What would become of the hospitality if the supply of tea suddenly gave out?

We peeped out of the windows against which the sudden rain was driving in a gray deluge, and Miss Tilley showed us a trig white yacht flinging back saucy challenge to the elements. "Vesta Tilley," the shining new letters spelled upon her side.

"My husband's gift on my last birthday!" Miss Tilley's cheerful eyes came back from the white boat anchored at her dooryard on the Thames; and their owner led us from the little white and gold drawing room to the sun parlor and observation room at the side, from which, with glasses at eyes, an hundred American guests have watched the regatta.

"We're just half way between Henley and Windsor and see everything that passes," our hostess was saying as a little gray and blue houseboat—a floating doll's house with lace curtains—pushed its bewildered way through the rain to its home harbor, grazing the trim, new painted Tilley landing.

"My sister-in-law," she said of a small, smiling woman, who came into the room to exclaim, "Beastly weather, don't you know. It's really too bad," and went out again. "She's going to Philadelphia to live next month and thinks she'll like it, because she likes my American friends she has met here."

Vesta Tilley whirled us upstairs for a glimpse of the long vista of cozy guest rooms, all with old-fashioned windows, showing the gray windings of the Thames; pulled some new frocks from their hooks in the wardrobe. "Just simple, straight little things. We're all wearing them over here," she said of the white and pink and blue and black marvels. "It's wonderful what are the possibilities of black. It's really a brilliant color if you wear it right. I was struck with how well American women look in black at Ascot. I was surprised and pleased to see how many Americans wore mourning for the King at the races."

She told me she was "getting up in a new song." It is the ditty of a middy in white uniform, a gallant little member of the British navy, who has a flirtation in every port. "I hope my American friends will like it," Miss Tilley said, dashing downstairs and tripping off to the kitchen for the dried apparel. She waved us a cheery adieu and looked dubiously at the waiting Italian chauffeur.

"I hope he'll get you to the station alive." She cast a pious look upward. "He's my husband's chauffeur and thinks one wheel is enough for any automobile. My chauffeur lives down in the village. He's more sedate."

Then she gasped another "Oh!" for the inexplicable English weather had been seized by another whim. The sun was shining.

The next day, in her yellow walled drawing-room in a fashionable apartment three minutes away from the Champs Elysee, I chatted with Nance O'Neil in Paris.

Miss O'Neil looked a very modern statue, enjoying life in a sky blue tailored costume and big blue hat swathed in a white lace scarf. Shiro, her Japanese spaniel, sniffed amiably at the visitor's gloves. Matsu, the inscrutable Japanese maid, hovered, shadowlike, near.

"We're having a glorious time, doing just what we like when we like." The "we" included Margaret Bloodgood. "Our friends say we live in a state of delightful uncertainty. We always keep our bags packed, and if when we wake we want to go to Rambouillet, or Compeigne, or Pierrefonds, or Fontainebleu, or Chantilly, we take the train or motor to one of the forests, and wander about in them for days, sleeping in little old-fashioned inns, and coming home when we're tired. The forests of France are magnificent. The French are proud of their forests and take great care of them. I'm quite mad about trees, and the trees of this country are a delight to me. I told a Frenchman yesterday that what appeals to me most in the world are trees and dogs; dogs for their sincerity and trees for their lastingness.

"I've been to London and Ostend and I shall go back to both before I sail for America, on Aug. 13. After the forests, I have found my greatest pleasure this Summer in seeing the Russian dancers. I drove all night in the Bois after seeing them. I couldn't sleep for thinking of them in Cleopatra and The Bird of Fire and Scheherezade.

"I have seen Suzanne Deprez, the actress who played Odette. Though I didn't see her in The Lily, I think she must have been a splendid Odette.

"I don't care for The Vierge de Folie. Oh, yes, I have heard that it is the acting part of the year, but I don't agree with that opinion. I shouldn't like to play that woman. What impressed me most was the work of the actors of the Grand Guignol in The Closed Door. It was a wonderful lesson in the great art of suggestion; of acting without seeming to act; of doing nothing, yet projecting their personality powerfully over the footlights."

We drove to the Louvre to see the Corots, then through the Bois. "I've seen this forest in a city in all lights," mused Nance O'Neil. "I'm a little mad about the Bois."

She smiled and proved how becoming a little madness may be.

Kitty Cheatham lives in a continuous atmosphere of genius. Her hotel is at the corner of the Avenue Balsac and the Rue de Lord Byron. Yet instead of perusing a book I found her skillfully handling the lever of a lift.

"I may tell New York that I found you running an elevator in France?" I warned. She laughed permission and laughed, too, at the whirlwind appearance of her suite. Her secretary, Harriet Johnson, was departing that night for New York, and packing is not an orderly process.

Miss Cheatham sat down amid chaos to tell me how grateful she is for the good words they are saying of her in French, Italian, German and Spanish since she has been entertained by nobility and royalty of the Continent. For her fame has widened from that of a clever American entertainer of children to an universal artist, realizing the dream of Yvette Guilbert, to be able to play in all countries to all hearts.

Her recital at the Theatre Femina, on the Champs Elysees, was not an American success, but a cosmopolitan triumph.

Geraldine Farrar, sitting in a box, studying Miss Cheatham's subtle methods in Oscar Wilde's prose fantasy and Edwin Milton Royle's child verses, turned fiercely upon the hag who intruded into the box, begging for petit money.

"Really, if you don't go away I'll hurt you," she whispered, so fiercely that the crone fled and was seen no more that night.

"My heart jumps with joy every time I hear an American voice. Who cares about the twang?" Helen Ware gave me a glance of mingled gladness and homesickness. Miss Ware is doing her duty, but, like many duties, it hurts. She Thamsed in London and shopped in Paris and was headed toward Oberammergau; but she is counting the days until late in July when she takes a Mediterranean steamship for America. It is her "first time over," and her acute intelligence is struggling with the problem of how globe trotting can become a habit.

"Coming abroad every five or six years may be excused, but every year!" She shook a strongly dissenting head. "I had a better time last year when I wore khaki and high boots and tramped through British Columbia," she said. "I met real men. But what do you think of the men on this side?"

From somewhere about the luncheon table came the comment, "Englishmen are fops and Frenchmen are freaks."

It is also Catherine Countiss's "first time over." Her husband, E. D. Price, deploring the fact that Paris is "becoming lamentably respectable," has been endeavoring to show her the city in all its aspects.

Even the Paris cabman looked surprised when Mr. Price, his wife upon his arm, came out of the Church of the Madeleine and gave his command:

"To the Dead Rat."

THE MATINEE GIRL.

MARGUERITE CLARKE.

Few actors are so very busy as little Marguerite Clark has been this season. Starting the season as the star of the fantastic play, The Wishing Ring, she went from that, when it came to naught in Chicago, to The King of Cadonia. Immediately on the closing of this musical comedy she became one of the stellar members of the Jim the Penman revival and then became the featured member of Baby Mine, in which she made a big success in Chicago. A previous contract for her appearance at the Suburban Gardens, St. Louis, compelled her to relinquish her most agreeable role in Baby Mine. A week or two of rest will precede her appearance in The Blue Bird at the New Theatre on Sept. 26.

HUBER'S AUCTION.

Moth-eaten apes, bleaching skeletons, Confederate money, yellowed playbills, dusty arsenals, authentic treasures from every known and unknown part of the world, all have departed from their place of habitation and the land shall know them no more. Tourists who were accustomed to visiting Huber's Museum, on Fourteenth Street, because it seemed typically American to them, will have to look about for a substitute, and they will probably look in vain. Huber's had no rival—however many imitators it may have seen rise and fall—and now Huber's has passed under the auctioneer's hammer.

A collection of Indian blankets, baskets, etc., brought $150, the highest bid of the two days. The famous twenty-foot sea serpent sold for $17.50, and $8.25 a front foot is incontrovertibly a meagre price for property on Fourteenth Street, even if the property is only twenty feet deep. The case of photographs of John L. Sullivan aroused not so much as a bid; pugilism, it would seem, is not the royal road to permanent glory. Hendrick Hudson's shoes apparently floated back to their old home when their wearer died in the Arctic circle; at any rate, here they were, hobnobbing with Abraham Lincoln's skates. The Lord's prayer, in 105 languages, was exceeded in value by an ancient collection of photographs from the Rogues' Gallery. Could anything speak more eloquently on the doctrine of total depravity? An account of Dr. Cook's discovery of the North Pole went for fifteen cents. Evidently the Doctor is not without his friends even now.

A model of Milan Cathedral, a stone picture, the bearded lady, the white buffalo, four alligators and two turtles, relics of Custer, Grant, Kid Burns, and others both notable and notorious—they have come out from the cases and down from the walls to continue their existence in other climes. Despite the trivial prices paid, it is asserted that the auction netted several thousand dollars for Mr. Huber, which is not a bad cash value for his colony, even with sentimental association attached.

MRS. FRANCES HODGSON BURNETT

A POPULAR AUTHOR TALKS OF HER WORK AS A PLAYWRIGHT AND AS A NOVELIST.

The Dawn of a To-morrow in the Making—Miss Robson and Miss Elliott—The American Sense of Humor—A Child's Point of View—Travels in Europe—The Long Island Home—Reminiscences of English Residence.

MRS FRANCES HODGSON BURNETT

The trip to Mrs. Frances Hodgson Burnett's home on Long Island has ample compensation. The arid desert of blazing rails and shimmering sandbanks finally dissolves from view in its own curtain of smoke, and gives place to a country road that ambles along in uncertain curves just as if it were in no particular hurry to get anywhere. By the wayside a pebbly brook chatters volubly to the ducks paddling in its shallows—a scene that satisfies every bucolic instinct and spreads a calm over the dusty spirit of the metropolitan cave dweller. The road, after several ineffectual attempts at losing itself, straggles lazily up over a sunny crest and dips down to the little corner of the Island where Mrs. Burnett has built her house.

The building offers a noncommital face to the road. From the circular basin of water, the banks of summer flowers and the plain front of the house evidently one is not to deduce the whole story. The interior gives more insight into the tastes of the presiding genius. Wide doorways, generous windows, rooms extending the full width of the house, seem to say as clearly as such things can speak that the spacious days did not pass with the gracious Queen Bess. Perhaps in the draperies or in the great cabinet or in the fireplace one may read an English hand at work, but the simplicity and dignity are such as Americans have imitated ever since Colonial days.

Mrs. Burnett is not a hostess to keep one waiting. She comes briskly into the room and shakes hands in a spirited way that carries the acquaintance an appreciable distance by the momentum of her salutation.

On this particular day—July 20, if anybody has a mania for accuracy—Mrs. Burnett first sought out the coolest spot for a chat. Investigation discovered the sea breeze in an inclosed part of the terrace, tirelessly shaking hands with the ferns and noisily perusing the summer magazines on the table. Adding ourselves to the company of ferns, gloxinias and gladiolas, Mrs. Burnett began to speak of her play, The Dawn of a To-morrow. You may imagine her as short of stature, dressed all in white, and wearing a broad-brimmed garden hat. At the same time, you must remember that she makes quick, comprehensive gestures which seem to expand her personality, and you must further remember that the expressiveness of her face strengthens this illusion.

"I had been impressed, in reading the Bible, by the number of times we are told to ask for what we want. Verse after verse says the same thing without limiting the request in anyway." Here Mrs. Burnett added several quotations to illustrate the point. "Well, I have asked myself, too, how many people actually believed that—not how many think they believe it, but how many actually do believe—that all requests will be granted as the Bible says they will. Of course, lots of people say they believe in the Bible implicitly, but yet they don't really act on any such belief. Would a clergyman even say that those promises are literally true or that they are lies?

"So I wrote the story to show how this little ragamuffin, Glad, had heard of these promises, and she decided to try the trick to see if the promises were true or false. She does it just as an experiment; she treats the spiritual on an every-day basis.

"The story was at first never intended for a play, for the very reason that it does treat religion in this practical way. When my sister one day suggested that it had possibilities as a drama, I was shocked. It didn't seem to me that any one could depict on the stage that idea just as I saw it. Consequently, when Eleanor Robson later wrote to ask me to turn it into a play for her at first I refused. I didn't feel in the least inclined to do it, because I couldn't see the story as a play.

"My agent kept writing about it to say that Miss Robson was anxious to have the drama, so I finally consented. Even then I was in no hurry. I believe that many things almost do themselves. That is, if you wait you will find that if a thing is to be done, a time comes when the way is clear for it. All the obstacles fade away and leave just that one thing. It was much like that in dramatizing The Dawn of a To-morrow. I kept putting it off for three years, and then in two weeks I wrote it. Of course at rehearsals various alterations had to be made, but the main work was done in two weeks. The play had seemed to arrange itself subconsciously in my mind. That is what I mean when I say that things do themselves: a great deal of your mental work is done for you, if you only give it time.

"One remarkable thing about The Dawn is that Miss Robson should have wanted the play. Although I at first refused her, I said then that she was the person to whom I would soonest entrust it if it were dramatized, because of one little scene she did in Merely Mary Ann. It is the scene in which the little rustic, innocent Mary Ann, asks the musician to take her with him. Now, without the most exquisite taste that scene would have been either sanctimonious or maudlin. Miss Robson didn't permit any sentimentality to mar the clarity, the pellucid purity of Mary Ann's character. That was what made me think that Miss Robson could act Glad as I had intended her. I saw Merely Mary Ann long before I wrote even the novel, but I remembered it when I received Miss Robson's request. That incident, too, made me think that perhaps it was one of the things I was destined to do.

"I was very fortunate in having Miss Robson play Glad—more fortunate than playwrights sometimes are. And now Miss Elliott is doing the part with excellent comprehension of what it means. She also grasps the character. It is interesting to see what a different person Glad is, as Miss Elliott plays the part. Although the essential conception of the two actresses had to be the same, their personalities have made entirely different Glads."

Mrs. Burnett has no designs on the great American novel. She has not even defined that term for herself, because greatness may consist of so many virtues that can't be compared with one another, and because the term American is so vague. Does it mean a novel by an American, about Americans, for Americans, or what? The great American novel Mrs. Burnett considers a tinseled phrase chiefly useful in beguiling idle hours.

Like any true workman, Mrs. Burnett finds joy in her work. All her books represent her own pastime as well as her serious endeavor, from "Little Lord Fauntleroy" down. At present, however, she has no literary work on hand, and is making no announcements of her intentions.

"The *American* is going to publish one of my stories this Fall. It is really a child's story that is appearing in a grown-up magazine, although I think it is a story that grown people will enjoy. The American public seems to care more for children's stories than the British public, partly because parents here are more intimate with their children and partly because the national sense of humor is stronger."

Mrs. Burnett laughed as she spoke, betraying the heart which is as youthful as Peter Pan.

"A child has such an unusual point of view and he is so entirely unconscious of it that he seems very absurd and very pathetic to us older ones. He makes his discriminations on totally different lines. There was little Lord Fauntleroy, who was friendly with everybody, from the President's children to the pickaninnies on the curb. He couldn't see how deliciously humorous it was, because his point of view was not yet grown up. So he was equally ready to chum with a stiff, conservative old aristocrat or to fraternize with the grocer. It was his republican, democratic spirit which hadn't yet learned other differences."

The particular cause for Mrs. Burnett's lack of definite literary plan is that she has returned within the week on the *Carmania*.

"While I was in England, people would ask me the regular questions—if I was going to stay in Kent, where I was going, etc.—and I always told them I was going to the Dolomites. When they asked where the Dolomites were, I said that I didn't know, but I was going. Finally, one gentleman said, 'Well, I know where they are and what they are. The Dolomites are mountains on the south side of the Tyrol.' I thanked him for settling my itinerary.

"Although we were at Oberammergau during the season of the Passion Play, I did not go to the theatre because the sight of suffering always does something unpleasant to me. Not only *the* crucifixion, but a crucifixion—I couldn't endure it. The more sincerely, the more feelingly the action is presented, the tenser must be the strain. When it is suffering that can be relieved, I can stand it; but I can't sit by and watch agony for which there is no help.

"This susceptibility even extends to such bounds that I don't read the newspapers, simply to avoid hearing all these wretched and deplorable tales of misery and suffering that appear day after day. My friends keep me informed of the rise and fall of empires, but they never mention to me any of the horrors, and they don't even leave the newspapers lying in my way when there is anything distressing in them. My family exercises a sort of domestic censorship of the press."

Although Mrs. Burnett's reading of daily metropolitan literature is thus reduced to a number expressible only algebraically, she has plenty of employment in her garden, of which she is very fond. This garden flanks both sides of the ample lawn that slopes from the paved terrace down to the abrupt fall of the shore. All of the rear windows thus command the sheltered bay that extends between blue wooded banks mistily cut to the ocean.

"The land agent," Mrs. Burnett smiled at the recollection as she led the way down the garden path, "assured me these flower beds would be a blaze of glory, and pictured our satisfaction in sitting out in one of my son's boats and looking at the floral decorations from a distance. As a matter of fact, the torrid Summer has parched the grass so we could scarcely keep the lawn green, and the poor flowers have spindled into brown stalks for want of water. A garden ought to be a jungle where everything is lush.

"My garden in Kent was adorable. When I took the place it was quite neglected and out at the elbows. But it had possibilities. After I had lived there seven years and had made it almost a paradise, then it was sold and I had to find another garden. Although I have this place, it doesn't mean that I shall necessarily live here; I shall doubtless still spend much time in England.

"This house in Long Island is part of a humanitarian scheme. I feel that while my son is working away every day in that hot city, he ought to have a good cool place within reach at night. So I have come here."

We walked down to the shore to inspect the two boats riding at anchor a few feet from the bottom of the water steps, and to comment on the squadron of crafts nestling like a flock of swans in an inlet to the west. On the way back, Mrs. Burnett stopped to pick withered blossoms from the foxglove and hollyhock stalks. "There is one plant I have banned from my garden," she said, stopping before a magenta phlox. "You can see that magenta across the bay. I can't endure the color.

"I have one other aversion—posing for my photograph. The minute I look at a lens, something happens. I don't do it, but the camera stiffens me up so I don't look like myself."

Her tone had a confidential ring that seemed to place her unreservedly in the power of the guest with a subtle flattery not to be withstood. In it spoke the spirit of little Lord Fauntleroy, the spirit of contented friendliness with everybody, the democratic spirit that one is much more apt to associate with American than with English women. For that reason a guest finds it pleasant to linger with Mrs. Burnett along the garden walks. So, finally, you must imagine her standing, a short figure in white under a wide shade hat, before a background of golden glows and larkspur, wishing you farewell.

ZOE BARNETT

Terkleson & Henry.

Zoe Barnett is a Western product making her stage début with the Princess Theatre Musical Stock company, San Francisco, about three years ago. Before the end of her first year Miss Barnett had become the soubrette of the company. Her popularity in San Francisco was such that when she returned to that city last year as Annette, the soubrette role in John Cort's production of King Dodo, she was compelled to make a little speech of thanks, a proceeding usually reserved for a star. Miss Barnett will play the soubrette role in Harry Askin's new musical comedy, The Sweetest Girl in Paris, in Chicago this Fall, coming to New York during the last week in September for rehearsals of John Cort's new musical comedy, Jinga Boo.

WITH DANIEL V. ARTHUR.

THE MANAGER ANNOUNCES HIS BIGGEST SEASON AS A PRODUCER.

Seven Productions Will Be the Arthur Contribution—Plans Outlined—Several Importations—The Theatre a Place of Entertainment and of Mystery.

As the MIRROR man sat in Daniel V. Arthur's office waiting for the busy Mr. Arthur to find time for a short talk, he made mental notes of the various happenings in the office and from them built a picture of the man. In this case the old saying that the man reflects the master proved most true. In the Arthur office there is that air of serenity, withal businesslike, which tells that the "boss" is not the ripping, tearing, cursing kind who thinks, when he is raising a general thunder storm, that he is tremendously busy. Everything in the Arthur office is done quietly and everybody is pleasant and agreeable toward everybody else. The reason is quite evident when Mr. Arthur appears. He is short and just stout enough to be good natured. His rather florid face indicates clearly the good will and calm bearing of the man.

"I am a poor talker," said he, as he led the way into his private office. "I can tell you my plans for another season and I also can, but I don't want to, express a few platitudes about the drama, etc.

"Marie Cahill (Mrs. Arthur) will have a new musical comedy by Avery Hapgood and Silvio Hein. Ever since Miss Cahill began to star, seven or eight years ago, Mr. Hein has written the music for all her comedies. The new piece will be the sort with which Miss Cahill has been identified heretofore."

To the theatregoer this means a bright, funny comedy, with much catchy music and minus all suggestiveness. The production, which has not yet been named, will be built in Vienna. The costumes and furnishings will be imported. The music, several extracts from which Mr. Hein played for the reporter, is snappy and tuneful.

De Wolf Hopper and Louise Dresser will go on tour with A Matinee Idol till February, when they return to New York to begin rehearsals of a new musical comedy not yet selected.

Grace Van Studdiford is to star in a musical comedy adapted from the German. Mr. Arthur described the musical comedy to the MIRROR man, mentioned the title and the author, but asked that such information be not published.

This confidence and trust in a man's word is characteristic of Mr. Arthur. Though a newspaper man is often tempted to use news against the wishes of the person involved, he could not deceive a man like Mr. Arthur, who is frank because he is confident that his wishes will be respected.

Weedon Grossmith will come from London, under the management of Mr. Arthur, and will appear in Mr. Preedy and the Countess, by R. C. Carton, which has had much success at the Criterion, London. He is booked for the Nazimova early this Fall. Billy's Bargain, a farce by Mr. Grossmith, has also been secured by Mr. Arthur and will have an early production. The play with Mr. Grossmith in the cast is now running at the Garrick, London.

Two other dramas, The Cave Man, by Gillette Burgess, and an unnamed comedy drama by Cleveland Moffatt, will come to production in October. Mr. Arthur is also negotiating with a well-known star to appear in a musical comedy for which he is bargaining. In all there will be seven productions touring the country next season under the Arthur banner. Of the seven productions four will be American. The others were acquired during Mr. Arthur's trip abroad.

"Did you see any plays which you liked in Europe?" asked the MIRROR man.

"There is a dearth of good things in Europe as well as in America," was the reply. "We saw nearly all the London and Parisian pieces. In the former city we saw a few plays which we liked, but in the French metropolis we were offended by the filth."

"You don't approve then of the musical play which is designated as Frenchy?"

"I surely do not," answered Mr. Arthur. "Dramatised rottenness is unnecessary. The French find delight in it, but Americans, I am convinced, really do not care for it. We are the cleanest people in the world and our amusements must correspond."

"What do you think of problem plays?"

"I don't want to be identified with them. It is unnecessary to bring before the public mental and moral sores, even if they do exist. The theatre is a place of amusement and not a place to expose disease."

"But managers who produce problem plays say that the theatre is a school and such plays have an educational purpose."

"It is my belief," answered Mr. Arthur, "that the theatre is primarily a place of amusement, but that it has its educational value. Many a truth is driven home by a satirical play as powerfully as by a sermon. The function of the cartoon is often identical with that of a play. They both should aim at furnishing entertainment, and often have a satirical element which is reformatory."

That Mr. Arthur is sincere in condemning salacious plays is amply proved by a glance over his work as a producer. Marie Cahill has never had a suggestive play. In fact, one cannot think of Miss Cahill in a tainted musical comedy. De Wolf Hopper's A Matinee Idol was mentioned by all the New York papers, the morning after its production, as a play without a blush. Hence Mr. Arthur's condemnation has weight.

"I always look first, in selecting a play, to see whether it contains anything objectionable," said Mr. Arthur.

"What other elements do you look for either as necessary or objectionable elements?"

"I find," was the reply, "that musical plays are harder of selection than the straight drama. In the latter the playwright has created a certain definite type which the actor is called on to portray according to the author's intention. In a musical play more is expected of the actor. He must be a good actor and in addition be a specialist—either an unusually good comedian or an excellent vocalist. The musical comedy must be built for a particular person. Yet every musical play must contain a story, which is most hard to maintain with such frequent musical interruptions—comedy, melody, color and characterization. By characterization I mean an individuality. The music must have that peculiar distinguishing quality called characterization, which corresponds to that indefinable quality in persons known as personality."

"Why is it, Mr. Arthur," asked the reporter as he started to go, "that I have never seen a picture of you?"

"Because I have never had any taken. I have no use for them. The public is not interested in the appearance of a manager or in his private affairs. It is his players and not himself who need such publicity. Of course every producer gets identified with a certain type of production—musical comedy or straight drama, clean or unclean plays, and the like. For that reason his name should appear on the billboards and posters, so that the public may know just what to expect if they go to see a play. Such advertising and no more should a producer get. His players, however, must have more, but not the kind that nowadays is so prevalent. Personal advertising is harmful. The mystery and veil which surrounds the theatre should not be drawn. The frequent appearance of actors in public places, like the exposition of stage methods such as the making of thunder and lightning which is often shown by stage scenes on the stage, is harmful. When the theatre ceases to be mysterious it loses its charm."

This explains in part why Mr. and Mrs. Arthur are not frequenters of the glittering Broadway restaurants. The remaining explanation is found in the fact that they are people of home tastes.

THE THEATRICAL SEASON BEGINS.

With the opening of Love Among the Lions last night, Aug. 8, at the Garrick, the new theatrical season in New York begins. Most of the New York theatres have announced their opening dates and attractions, among which are The Brass Bottle, at the Garrick, Aug. 11; The Commuters, at the Criterion, Aug. 15; The Simple Life, at the Hackett, Aug. 15; The Echo, at the Globe, Aug. 17; Bobby Burnit, at the Republic, Aug. 22; The Country Boy, at the Liberty, Aug. 29; Our Miss Gibbs, at the Knickerbocker, Aug. 29; The Upstart, at Maxine Elliott's, Sept. 1; Welcome to Our City, at the Bijou, Sept. 12; Decorating Clementine, Hudson, Sept. 19; Alma, Wo Wohnst Du, at Weber's, Sept. 26; The Bluebird, at the New Theatre, Sept. 26; The Concert, at the Belasco (formerly the Stuyvesant), Oct. 4; The Girl in the Taxi, at the Astor, Oct. 24; Miss Patsy, at the Nazimova, in September, and Baby Mine, at Daly's, and Elsie Ferguson in A Matter of Money, at the Savoy, in October.

The runs of various plays which closed for the Summer will be resumed in this city, among them The Fortune Hunter, at the Gaiety, last night, Aug. 8; Marie Dressler in Tillie's Nightmare, at the Herald Square, Aug. 11; The Spendthrift, at the Hudson, Aug. 15; Alias Jimmy Valentine, at Wallack's, Aug. 22; The Lily, at the Belasco, Sept. 5; Raymond Hitchcock in The Man Who Owns Broadway, at the Grand Opera House, Sept. 8.

Out-of-town premieres include The Sweetest Girl in Paris, Aug. 21, in Chicago; The Trail of the Lonesome Pine, in Chicago, Aug. 22; Get Rich Quick Wallingford, in Atlantic City, Aug. 29; The Member from Ozark, in Detroit, Sept. 5; The Aviator, in Hartford, Sept. 5; Lillian Russell in In Search of a Sinner, in Chicago, Sept. 24; Marie Cahill, in Philidelphia, Sept. 24, and Mrs. Leslie Carter, in Cleveland, Ohio, Oct. 3.

Other opening dates are Tilly Olson, in Rhinelander, Wis., Aug. 14; Wildfire, Aug. 22; Our New Minister, Aug. 24; Walker Whiteside in The Melting Pot, in Denver, Colo., Aug. 22; Morning, Noon and Night, in Norfolk, Va., Aug. 29; Therese, Sei Nicht Brese, in New York, Sept. 1; Henry Miller in Her Husband's Wife, Sept. 5, in Kansas City; Max Figman in Mary Jane's Pa, in Boston, Sept. 5; Theresa, Be Mine, in Toledo, Ohio, Sept. 19; The Girl in Waiting, in Buffalo, Sept. 29, and The Penalty, in Atlantic City, Oct. 3.

Richard Carle opened in Grand Rapids, Mich., in Jumping Jupiter, Aug. 5; The Prosecuting Attorney opened in Chicago Aug. 7; A Broken Idol opens in Chicago Aug. 14; Eastern Beverly, in Pittsburgh, Aug. 15; Grace Cameron in Nancy, in Beatrice, Neb., Aug. 15; Vogel's Minstrels, in Lancaster, Pa., Aug. 18; Western Beverly, in Long Branch, N. J., Aug. 20; May Robson in The Rejuvenation of Aunt Mary, in London, Eng., Aug. 22; Victor Moore, in Grand Rapids, Mich., Aug. 22, and Blanche Ring, in The Yankee Girl, in Asbury Park, N. J., Aug. 26.

AUTHOR SUPPLIES PROPS FOR HIS OWN PLAY.

When Eugene Walter wrote Paid in Full he probably did not realise that the side lights and life preservers of his yacht would ever be used as props in this play. The Trahern Stock company played Paid in Full on Long Island last week and at Greenport secured the necessary props for Captain Williams' den in the third act, consisting of life preservers, boat models, pilot wheels, side lights, etc., from Mr. Walter's own yacht. During the shipyard fire in June at Greenport Walter's yacht was burned, and the above named articles are all that were saved, being stored in Grady's Warehouse. Mr. Grady gladly offered them for props for Paid in Full. The Trahern Stock company is now in its one hundred and tenth week on Long Island.

NESTA DE BECKER.

Nesta De Becker, a petite and charming ingenue, a native of England, is pictured above. Miss De Becker made her debut as Mignon in Bootle's Baby, being featured for three years in the play in England. Her first American appearance was in 1901, with Charles Hawtrey in A Message from Mars. She appeared later with Cissie Loftus in The Serio-Comic Governess and followed this engagement as the minister's daughter in Avery Hopwood's The Powers That Be. The coming season will find her a member of Chauncey Olcott's company, with whom she will play Phadrig Bannon in Barry of Ballymore.

FROM PEN TO PROSCENIUM.

Browning formulated the maxim that all artists desire to express themselves through the medium of more than one art. With his silver pencil Raphael wrote poems to his inamorata, and Dante painted a picture of Beatrice. Now, Laura Jean Libbey, one of the most copious novelists this land has produced, has sought a second outlet for her inspiration; by means of the spoken word she vitalizes the message contained in her books.

From behind the footlights at the American Roof Garden, Miss Libbey speaks of love—not the individual passion for some one person that moved Dante and Raphael, but the abstract emotion that sways the universal heart. If anyone is qualified to give advice on this difficult topic it is this lady, for she has successfully married sixty-eight expensive heroines to sixty-eight handsome heroes with secret sorrows—a record to be envied by any matrimonial agency, especially as Miss Libbey's commission on these transactions has supported her in luxury ever since the first marriage was celebrated. The lady's skill as a matchmaker may be faintly realised when one stops to consider that, in every one of these sixty-eight cases, apparently insurmountable obstacles had to be removed before wedding invitations could be ordered from Tiffany's. But the invitations—engraved, not printed—always were ordered; and if they didn't come from Tiffany's they cost just as much.

As Laura Jean Libbey trips upon the stage, like one of her own heroines—or like all of her heroines—the auditorium of the Roof Garden hums with reviving interest. The vision of the woman who has successfully solved the problem of supporting herself by literature so rivets the attention of every saleslady in the room that she forgets even the wad of gum in her mouth. From her white slippers to the geyser of white plumes on her hat, Miss Libbey radiates tender emotion; her smile dims the lustre of the diamonds dangling from her ears, and her voice is as soft as honey from Hymettus.

The subtle secrets on the art of love, which Miss Libbey reveals, are to be absorbed rather than repeated. No amount of printer's ink could reproduce her coquetry of conversational style. She speaks her piece almost palpitatingly, pausing only to toy with her satin fan or her lace handkerchief while the audience recovers from her merry quips and wanton wiles. Her manner is inimitable; Miss Libbey may rest assured that no one ever made quite such a hit as she has made in the metropolis. Her stage career ought to furnish a chapter of new adventures for her next heroine, and certainly has added a thrill to her own memoirs.

THE CLERGY PROTESTS.

The clergy has invoked the aid of Governor Hughes in putting an end to the exhibition of the fight films. They said that they had ineffectually applied to Mayor Gaynor. The Governor replied that he would consider the matter carefully. Meanwhile, it is quite within the realms of possibility that the popular interest in the pictures will vanish as soon as it ceases to agitate high circles.

The Matter of Choosing

The landlady did not intrude ordinarily upon the private affairs of her guests, but the ingenue was different from most boarders. In the two or three years of their acquaintance the ingenue had always paid her bills promptly, had never asked favors, and had been inexhaustibly gay even when the steak was tough and the tea was bitter. Ideas like these passed vaguely through the landlady's mind as she paused before the half-opened door and tapped.

The figure at the window turned with an invitation to enter.

The caller stepped hesitatingly across the threshhold. As some sort of apology seemed necessary, she said, "Aren't you well to-day?"

"Quite well, thank you." The tone rather discouraged further inquiry, but the older woman had the instincts of a landlady, after all.

"You've been so quiet," she continued, "so unlike yourself, that I was afraid the weather or your work was too much for you."

"Far from it. I can stand any weather, and the work is more interesting than ever."

"You can't be exactly happy, then," suggested the landlady.

"I don't suppose any one can be always happy." There was a wistful cadence to the girl's words.

"The sad hours are what make the happy minutes bright," answered the caller. "Sometimes the sad and the glad are so mixed up you can't tell which is which; there is nothing so sad as a joy you can't share."

"Yes." The girl was thoughtful. "I've been working alone so long that I have almost forgotten the pleasure of sharing. Now, I'm perplexed."

The older woman paused a moment. "Is it anything I can untangle?" Not since she opened her select boarding house had she suggested such a possibility. She ministered ably to her guests' physical comfort; otherwise she kept between her own hedgerows, which offered no apertures to inquisitive feet.

The ingenue was plainly surprised. Experience had long since taught her that sympathy could not be picked up on every wayside. "Oh, I shouldn't want to bother you," she replied.

This reserve disarmed the landlady, because most people would have told their life history on less encouragement. "I shouldn't have asked if it would bother me," she remonstrated kindly.

For a minute or two the actress sat studying her interlocutor quizzically. "It's a matter I have to decide for myself. But you've seen a good many generations of actresses here, so perhaps you might help me."

The landlady smiled. "I've been here a long time," she admitted with a sigh.

"It's come to this," said the ingenue. "I'm not starring, but I'm playing fairly good roles. I've made some progress since I began. But it's taken time; I'm not exactly young—not so young as I look. And sometimes I've been discouraged to see others pass me." She paused.

"I know how it is," said the landlady, involuntarily.

The ingenue was again surprised at this outburst from the austere genius of the household. "Now," she continued, "enter the hero, or the would-be hero."

The landlady nodded.

"You see," said the actress, "if I marry him, I leave the stage and abandon everything I've accomplished. That's his condition. In exchange, he gives me a little home somewhere over in Jersey or up the river, so he can come in to his work. It would be pleasant enough; I shouldn't have to do all the housework. He's getting good pay; he's a draughtsman in an engineer's office."

"Then why not?" queried the landlady.

"Give up my chances on the stage to settle down in a commuters' town!" exclaimed the girl. "Some day my name may be strung out over Broadway in electric letters. Then they would all come to see me, and I'd make them laugh or cry, as I chose. Can I throw that chance away?"

"Can you, I wonder?" repeated the landlady thoughtfully. Then suddenly: "Do you care for him?"

"No—yes—sometimes."

"Would you be willing he should marry some one else?"

"Yes." The girl hesitated, troubled. "But I don't believe there is any one else."

"Didn't you ever see him talk to any other girl? Think hard."

"Of course, while he was waiting for me."

"One in particular?"

"Well, yes, one in particular."

"Suppose he should marry her."

"But he wouldn't. She's not interesting, nor pretty, nor clever—at least, I don't think so."

"Doesn't he?"

"He certainly doesn't like her as he likes me."

"But if you refused him——"

The ingenue shook her head.

"Now, as to your chances on the stage," continued the landlady. "Are you sure of them or of yourself?"

"No, but there's the chance."

"Yes, there's the chance." The woman nodded her grayish head gently. Her hands absently smoothed her white skirt for a while, before she added, "I have a mind to read you a chapter from my autobiography."

The girl regarded the speaker with silent interest.

"Did you ever notice that old man who used to sit by the side door of the restaurant two blocks down the street?" asked the landlady.

"Yes. And I have pitied him, waiting at the gate of eternity. His face was white, his eyes dull, and his hands transparent."

"Did you notice the woman who sat by him?"

"Yes. A nervous, fussy person, who never seemed to know just how to look after him."

The landlady nodded. "That's where I ought to be—at his side." Unusual emotion agitated her voice. "But because I thought I had a chance for whatever fame and happiness the footlights give, I sent him away. I had just got a part out of the chorus and I saw everything through prismatic glasses. He wanted to marry me, and raise chickens out in the country, because he had a bad cough that the doctor warned him to look after. Of course I refused. That season we had a panic; everything went bankrupt, and I couldn't even get into a chorus. As a makeshift I got work in a boarding house, and here I am yet, the owner of it. Meanwhile he had married the daughter of the proprietor of that restaurant, a pretty, useless sort of girl. When the panic came, instead of buying a little farm in the country, he had to work in the restaurant. That was bad for the cough. He grew thinner and thinner, finally gave up work to sit in the doorway, and now he doesn't even come to the door. And here am I, helpless to aid. They say we forget old griefs. But I know we don't. We only grow more expert at covering them up."

The landlady gathered her prim white skirt about her as she rose. "I don't want you to remember this," she said, as if she half regretted her confidences. "I just want you to think, before you decide, whether your chances are worth while, and whether you would be willing for some one else to sit at his side." The white figure hurried from the room.

The ingenue did think it over seriously, with the result that a few days later she knocked gaily at the landlady's door to show her a diamond. As the door swung open the girl checked her impulsive greeting, for the landlady was wearing a sober dress of black.

A DAY AT 'SCONSET.

The Unique Resort for Rest and Recreation Enjoyed by Many Well-Known Players.

A day at 'Sconset one of its playwright dwellers describes as "a long, lazy delight." Its Summer dwellers quickly right about in their daily habits when they pitch their camp for a vacation by the Atlantic. They rise early. Some even give a detailed description of the unusual spectacle of sunrise, though their remarks are always greeted with skeptical silence or rude derision. But the 9 o'clock breakfast at 'Sconset takes the place of the usual noon one for the actor. At 11 he is having his dip in the surf, or, that accomplished, promenading the beach. And from the beach he goes to the golf links, returning as the gray of the twilight sky mingles with the brown of the dunes.

Back to the simple custom of the midday dinner harks the actor, cheerfully announcing the ensuing benefit to his digestion. In the evening, after the New England custom, he has his last meal—"tea"—and thereafter there are a drowsy smoke and a chat on his own veranda or on that of his neighbor, where the stage is practically tabu and the golf and bathing are the accepted themes. He retires betimes that he may rise betimes, for that unaccustomed 9 o'clock breakfast.

For variety and to satisfy the gregarious instinct, there is tea every Wednesday afternoon at 3 in the clubhouse on the golf links. On Friday evenings there is a hop at the clubhouse. Now and then at one of the larger, more modern bungalows, a dinner is given to some popular or distinguished guest from the city, but even the dinner is simple and the costumes of the local guests are in harmony with the menu.

Occasionally business or shopping necessities demand that the actor forsake his primitive Paradise and take the stage to Nantucket, there to transact his business as quickly as possible, the while casting a disdainful eye on the trig cottagers and a pitying one upon the guests at the crowded hotels, and to return by the next stage across the brown sands that lie between him and his simple and beloved 'Sconset, which actors unitedly give the diminutive name.

As Siasconset is secluded so it is exclusive. The visitor must risk the perils of a chill reception. If he bring an elaborate wardrobe he is writ down in the hamlet annals as frivolous. If he dare to discuss in its environs some topic of the feverish metropolitan life he is quite overtly classed as a hopeless outsider.

'Sconset does its duty grudgingly to any but the man or woman appreciative of its natural riches. To such an one it shows the shining white stretch of its beach, as white beneath the Massachusetts sky as Monte Carlo under the violet sky and beside the green waters of the Riviera. It guides such an one over its golf links and gives it glimpse of its clubhouse. It takes him to its lighthouse, famed Sankaty, that casts a long illumining path far out at sea, and its Marconi station, where history of record trips is made, and from which came the news mourned by the 30,000 actors that constitute the theatrical profession that "Joe" Humphreys had died at sea while returning from England, where he had gone in his capacity of enterpriser.

Among the professional people who are with the 'Sconset actor colony this year are William H. Thompson, Isabel Irving, George Fawcett, Robert Hilliard, Joseph Jefferson, William Jefferson, Mr. and Mrs. Walter Craven, Mr. and Mrs. Charles Lane, Joseph Kilgour, Mr. and Mrs. George Nash, Mr. and Mrs. George Spink, Frank Gilmore, Fred Thorne, Nellie Thorne, Gustave Von Seyffertitz, Regan Hughston, Ornie Caldara, John Robertson, Josephine Lovett, Nanette Comstock, Forrest Robinson, Henry Woodruff, Digby Bell, Vincent Serrano, Fred Perry, William Elliott, Mr. and Mrs. Edwin Stevens, Gussie Belasco, Mr. and Mrs. William Smythe, Agnes Everett, Bertha Galland, John Donnelly, Charles Jehlinger, and Lawrence Wheat. Robert Hilliard has become deeply interested in baseball this season, and since he umpired the game between Nantucket and Oak Bluffs one Saturday he has accepted the position of captain of the 'Sconset team. William Jefferson has joined his brother, Joseph Jefferson, and family, at the Ocean View Hotel and will remain until September.

MRS. LESLIE CARTER.

Mrs. Leslie Carter is anticipating with much pleasure her re-entry into the New York world of theatricals in October. Mrs. Carter did not come to New York last year at all, but she will make up for this breach by appearing early this season. Her vehicle will be a new play by Rupert Hughes, in the writing of which Mrs. Carter has supervised. At present she is spending her time in study at her Summer home in Pelham.

THIS WAY TO THE POLO GROUNDS.

To anybody who can see all that is to be seen at the Polo Grounds on Aug. 19 a special medal will be awarded if he is ever again in a condition to receive a medal. His eyes would have to have more facets than the fly's eye shows, and would have to be as conveniently arranged on stalks as a lobster's, if they were to reflect all the scenes at the Theatrical Field Day. Not content with a mere something for all the time, Cohan and Harris have scheduled everything for all the time. The mind reels before this myriad of wonders.

In addition to the tournament of Ashby-de-la-Zouche, two ball games, Annette Kellerman and the swimmers from The Follies of 1910, Frank Goodale in his dirigible balloon, and Frederic Thompson's elephants from Luna Park, which have already been announced, the list includes even more sensations. Cohan and Harris have given $500 for a trophy to be awarded in a third baseball game between Lew Field's Club and Harry Mock's Hammersteins, and umpired by John M. Ward. The Salvation Army will be burlesqued by James F. Norton and the Vaudeville Comedy Club; Napoleon's retreat from Moscow, by George Beban and the Friars. The Lambs, under Augustus Thomas, the White Rats, the Players, the Green Room Club, the Professional Women's League, and the Twelfth Night Club will appear for special associated dissipations. The Borneo Villagers from Dreamland will migrate to the Polo Grounds for the day. George Evans' Minstrels will add local color, Annie Oakley will do fancy shooting, Will Rogers will twirl the lasso, and regiments of agile actors and actresses will contest the laurels in races and other track and field events. Bert Williams and Jack Johnson will have three friendly rounds, while three bands, one being Bickel and Watson's comedy aggregation from The Follies, will soothe the savage breast. James Gorman will direct a ballet of girls from the Summer musical companies, and a Wild West show will be out for scalps.

If these facts are not enough to satisfy the most insatiable, this charming story will be continued in our next.

MANAGER WYATT'S DEATH.

H. C. Wyatt, dean of the theatrical managers in Los Angeles, president of the Managers' Association, and, as lessee of the Mason Opera House, representative of the Syndicate, is dead in that city. Manager Wyatt was a prominent theatrical figure. Many years ago he was a famous minstrel. He visited Los Angeles as a performer when the town was small, saw possibilities and remained. He managed successfully the Childs Opera House, now the Grand; the old Los Angeles Theatre, the present Orpheum, and the handsome Mason, in which he made a fortune.

MAY DE SOUSA

May De Sousa will be seen in straight drama for the first time in New York when she opens next Monday evening at the Criterion Theatre in The Commuters. Last season Miss De Sousa was a featured member of the Chicago musical comedy, The Goddess of Liberty, at Weber's, and later was at the New York with A Skylark. Miss De Sousa has ambitions to become a figure in straight drama, with which Henry B. Harris evidently is in sympathy, for after the closing of his A Skylark he retained the young prima donna for a role in The Commuters.

THE LIEBLER PLANS.

Twenty New Plays and Fifteen Revivals on the List of This Management.

George C. Tyler, managing director of Liebler and Company, returned to New York last week on the *Oceanic*, bringing numerous contracts with European authors and actors. Twenty new plays will be produced and, in addition, the firm will continue the fifteen successes of last year and the year before.

The most internationally important announcement concerns the new Mascagni opera, Ysobel, in which Bessie Abott will sing the title-role. As this will be the first time a foreign grand opera has been produced in the United States, Mr. Tyler is determined to make the premiere imposing from every angle. He has spent three months in Italy in conference with Miss Abott, Mr. Mascagni, and Luigi Illica, who has written the book. Mr. Illica's reputation has been won with the books of La Boheme, Cavalleria Rusticana, Tosca, and Madame Butterfly.

To facilitate work on the opera, Miss Abott has taken up a residence at Salsomaggiori, a delightful retreat about a hundred miles from Milan, and near her—at Mr. Illica's villa in Castellarquato—the librettist and Mr. Mascagni are established. Mr. Tyler describes the opera as going rapidly ahead and each day unfolding in beauty.

Ysobel is in three acts, the story of Lady Godiva set to music. The second act shows a balcony overlooking the principal street of the city. The audience has seen Ysobel start on her ride, which is to save the people, and the ride itself is then indicated in a masterly intermezzo, in which are depicted the ringing of the bells and the tramp of the horse's hoofs on the cobblestones. Every one has closed his house; not a soul looks out at the solitary rider. At the climax of the intermezzo the tenor bursts forth on to the balcony, and, leaning far over, covers Ysobel with great masses of roses.

Giorgi and Gaudensi, two tenors of dramatic force in addition to singing ability, have been engaged.

The scenery for Ysobel is being painted by Rovescalli, the artist of the Scala, who has for years painted all the original productions there. The Scala forces are also at work on the costumes.

The cast will be entirely Italian, with the exception of Miss Abott, and a company of seventy-five will be required to interpret the opera. The orchestra will number sixty, always under the personal direction of Mr. Mascagni.

Mr. Tyler is enthusiastic concerning Gertrude Elliott in The Dawn of a To-morrow. London has received her in the part of Glad so kindly that she will appear in Mrs. Burnett's play of cheerfulness during the entire season. Miss Elliott and her husband, J. Forbes-Robertson, will leave for New York early next month.

While in London Mr. Tyler arranged with Israel Zangwill for a play just completed by that author which will be Viola Allen's next production. Miss Allen will open her season in The White Sister, which served her last year, and later will come the Zangwill play.

True to his promise made earlier in the year, Mr. Tyler returns with two comedies for Margaret Anglin's consideration. One of the comedies, The Backslider, is the work of George Egerton. The other is written around the character of an Irish girl—a rollicking costume play of the days of good King Charles. Louis N. Parker, the author, has not named it yet.

Albert Chevalier has been induced to abandon the music hall stage permanently and take his place as a star in regular plays. His first appearance under the new arrangement will be in The Caretaker, in which he will have the part of an old Frenchman, a character somewhat similar to The Music Master.

In Marriage a la Carte, a new musical comedy by C. M. S. McLellan and Ivan Caryll. Mr. Tyler feels he has a piece that will be particularly pleasing to New Yorkers. Emmie Wehlen will be seen in this production. She is Viennese born, but speaks and sings English perfectly. Miss Wehlen made her reputation in The Merry Widow and later sang the principal role in The Dollar Princess.

Liebler and Company will manage the tours of George Arliss. The first play will be by Louis N. Parker, written around an incident in the life of Lord Beaconsfield. Mr. Arliss will be the Beaconsfield.

Mr. Tyler says he is trying to prevail upon Sir Herbert Tree to come to the United States for a twelve-week tour next Spring, to present The Merry Wives of Windsor, in which case Ellen Terry will accompany him.

Edward Terry in repertoire will go for a tour of fifteen weeks through Canada and to the Pacific Coast.

An interesting announcement for the new year relates to arrangements under way for the presentation of Oscar Ashe and Lily Brayton in repertoire. If the negotiations are concluded an entirely original treatment of The Taming of the Shrew will be the first offering. The Virgin Goddess and Count Hannibal will be others of the half dozen plays in the list.

It is also more than likely that Lena Ashwell and Henry Ainley will both come over for Liebler and Company, Mr. Ainley to remain for a term of years and Miss Ashwell to create the leading role in a new drama by C. M. S. McLellan.

Arrangements have been made for the dramatization by the author of Robert Hichens' The Garden of Allah, but this will not be ready for production until October, 1911, when Mr. Hichens will make his first visit to America.

Other plays contracted for are Pommander Walk, by Louis N. Parker; Mrs. Thistleton's Princess, by Anthony Hope and Harriet Ford; a new play, as yet unnamed, by Justin Huntley McCarthy; Hall Caine's The White Prophet, and a play on the subject of Andrew Jackson, by Constance Fletcher. A number of other plays not yet ready for announcement have been added to the Liebler list.

M. B. LEAVITT'S BOOK.

"Fifty Years in Theatrical Management," a book of history, biography, and reminiscence, by M. B. Leavitt, is nearing completion. It is widely indorsed by such well-known persons as John Phillip Sousa, Alfred Butt, William Harris, Oswald Stoll, David Warfield, Daniel Frohman, C. B. Dillingham, W. F. Cody, Reginald de Koven, Mark A. Leuscher, Julius P. Witmark, William A. Brady, Sam Bernard, James O'Neill, George W. Lederer, Winthrop Ames, J. J. Shubert, Joe Weber, Harrison Grey Fiske, John Cort, William Morris, Frances Starr, Blanche Bates, May de Sousa, J. E. Vedrenne, Henry Miller, and William H. Crane.

MARJORIE MAHR.

Marjorie Mahr, the chorus girl who recently suffered an almost fatal accident in Portland, Ore., is the recipient of much kindly attention in that city. The benefit given for her July 26 by all the professionals appearing in Portland at the time brought her $6,000. Mrs. Fiske, who is now touring the West in Becky Sharp and The Pillars of Society, has pledged her services in finding suitable employment for the unfortunate Miss Mahr.

PIETRO MASCAGNI.

Apeda Studios, N. Y. C.

When Pietro Mascagni comes to America to conduct rehearsals and performances of his new opera, Ysobel, in which the Lieblers will star Bessie Abott next season, a rousing reception will be tendered him by the combined Italian societies. The treatment which he will receive will be far different from that accorded him on his last appearance in America. At that time injunctions, bills contracted by different members of his company and legal writs made his life miserable—so miserable, in fact, that he determined never to return to America. George Tyler, by the promise of a tour to the Pacific Coast and to Mexico, was able to get Mascagni to forget his determination.

BLANCHE RING ENTERTAINS.

While outgoing steamers at the end of the theatrical season bear innumerable stage celebrities bound for a Summer in Europe, Blanche Ring, with the loyalty typical of the role she plays in The Yankee Girl, finds right here in America the rest and amusement she needs at the conclusion of her long seasons. At "Sunny Gables," her country house at Mamaroneck, N. Y., with golf, tennis, rowing, fishing and surf bathing, the comedienne maintains that superb health and those abundant cheery spirits which have made her so immensely popular, and the beginning of each new season finds her once again fit and eager to laugh and sing her way into the affection of American audiences.

During the Summer the Ring hospitality finds its vent in jolly house parties, and the list of the singer's guests often reads like a page from the theatrical or "society" blue book. Friendly tennis tournaments, conducted with all the enthusiasm of a Wrenn-Larned-Doherty-Gardner-McLoughlin-Bull affair; jolly bathing parties on the nearby beach at Rye; golf punctuated by Miss Ring's near-Scotch ejaculations when she makes a bad stroke. The merry picture on the front page of this week's MIRROR was snapped during a jolly little picnic at "Sunny Gables."

Since Miss Ring opened her house for the Summer, one of the best appointed country houses, by the way, in Westchester County, the "Sunny Gables" guests have included Ethel Barrymore-Colt, Louise Dresser, Mr. and Mrs. Louis Paine (the latter Mrs. Leslie Carter), Mr. and Mrs. Lew Fields, Walter Moore, William Bartlett Reynolds, Mr. and Mrs. Eddie Foy, Charles J. Ross and Mrs. Ross (Mabel Fenton), Margaret Malcolm, George V. Hobart, E. S. Bettelheim, and Silvio Hein.

PHILADELPHIA SCHILLERFEST.

The sixth annual Schillerfest was held in Washington Park, Philadelphia, by the Schiller Maennerchor on Aug. 1 and 2. The elaborate festivities included a parade led by F. Dagenbach, an address by the president, J. Schlens, athletic games, two presentations of Schiller's Return to Swabia, and a vocal concert. Schiller's Return is a festival spectacle written by Frank Liebig and managed by Kurt Werner. It introduced dances and choruses in honor of Schiller's return to his native Marbach. Prominent parts were played by Kurt Werner, P. Schock, Miss E. Feinhals, Miss A. Heise, and P. Domke. In the vocal concert of the last evening numerous musical organizations from Philadelphia and vicinity took part. The attendance was reckoned at 20,000 on each day.

THE STORM.

Thomas Ryley re-enters the dramatic field with the production of The Storm, by Langdon McCormack. Tyrone Power will play the leading role. The premiere will be given in Boston in September.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Mlle. Polaire departed for Europe on the *Kaiser Wilhelm II*, which sailed Aug. 2. George Baud, of her company, departed on the same boat.

A seventh company of The Arcadians will be sent by Charles Frohman to tour the English Provinces and Scotland. It will be organised in London.

Elliott Schenck has been reappointed as musical director at the New Theatre for the coming season.

Clara Palmer has been engaged to support Harry Kelly in Deacon Flood, a musical comedy, produced by Aarons and Werba.

Clyde Fitch's The Blue Mouse, with Grace Merritt in the title-role, is now in rehearsal in New York to go on tour shortly.

On the *Minnewaska* Saturday morning, Mr. and Mrs. Harry Corson Clarke sailed for a pleasure trip through England, Scotland, Ireland, and Brittany. In March they expect to make a visit to Syria and the Holy Land. While abroad Mr. Clarke's business affairs will be in charge of Will. H. White.

For the benefit of Marjorie Mahr, the chorus girl, who was injured in Portland, a subscription paper was distributed in Mrs. Fiske's company. Subscriptions netted $34.

Margaret Anglin contributed to the Marjorie Mahr fund, a box at the Bungalow Theatre, to be sold to the highest bidder.

Mabel Brownell, who returned on the *Finland* to confer with Henry Miller about a Winter production, climbed the Jungfrau and saw the Passion Play during her European trip.

On Aug. 17, at the opening of the Globe Theatre, with Bessie McCoy in The Echo, Charles Dillingham intends to remove the roof from the auditorium if weather permits. This is a new device for New York.

Alterations costing $15,000 are being made in the New Theatre, on plans of Carrere and Hastings, architects. On the ground floor, three rows of seats will be substituted for five boxes; in the balcony, sixteen boxes will be substituted for three rows of seats.

Ollie Mineli is preparing for a busy season in W. F. Mann's new play, The Judgment of Eve. Mr. Mann has surrounded her with a strong cast. She will tour the South and Southeast. Richard Castilla will look after Mr. Mann's business interests.

H. C. Wyatt, manager and lessee of the Mason Opera House in Los Angeles, bequeathed the bulk of his estate to his secretary, Elise B. Crossley, to whom he was engaged. Other beneficiaries are his daughter, Mrs. Eva Salmon, and his son, W. T. Wyatt.

The Mort Singer success, The Honeymoon Trail, will open on Aug. 26 at Streator, Ill., under the management of Perry J. Kelly and Gerald Fitz Gerald, who have been connected with Mr. Singer for a number of years. They will have associated with them Louis Kelso, Fred Wyckoff, Carl George, Charles Seagrave, Lew Lawson, James P. Houston, Arline Boling, Clara Dalton, and Rose Gildea.

George M. Cohan will open his own playhouse, at Forty-third Street, with his new play, in which his parents, Mr. and Mrs. Jerry Cohan; his sister, Josephine Cohan; Emma Janvier, and Tom Lewis will appear.

Latest reports from Cissie Loftus, who recently underwent an operation in London, are that she is recovering slowly.

Judge Lehman granted a divorce July 30 to Thomas Caffrey from his wife, Fabia Caffrey (Nance Gwyn).

Frances Aymar Mathews, author of Pretty Peggy, has presented Grace George with all rights to her one-act comedy, Lady Jane's Highwayman.

A. H. Woods has added two new attractions to his list for the coming season. They are The Pet of the Petticoats, a new farce by Antony Mars, author of The Girl in the Taxi, and Slumming, a musical review by Harry Von Tilzer, Madden and Hoffman.

Frederic Sumner has been engaged to play the leads at Poli's, Hartford, for three weeks, opening Aug. 7 in Paid in Full, to be followed by Girls and The Wolf. Mr. Sumner has played the lead in Girls the past two seasons under the Shubert management.

Helene L. Warde has been made an active member of the Professional Women's League, of New York city. Miss Warde is back in New York after a very pleasant vacation of two months spent in Toronto, Can., with her sister.

Charles E. Bloomer is touring the Cape Cod, Mass., Summer resorts, giving his entertainment called Sense and Nonsense, which consists of humorous and poetic readings. He is under the management of Grant Richardson.

The rehearsals for Graustark (Eastern) began Aug. 8. In the cast, among others, are Atkins Lawrence, Fred McGuirk, Al. Swenson, and Lorle Palmer.

A novelty in the new George M. Cohan Theatre, at Forty-third Street and Broadway, New York city, will be a push button in every seat, by pressing which patrons can call an usher without noise or gesture. There will be audiphones for the partly deaf.

The Country Boy will open at the Liberty Theatre Aug. 29. In the cast are Forrest Winant, Mrs. Stewart Robson, Willette Kershaw, Arthur Shaw, Marion Kerby, Caroline Elberta, Lois Clark, Stanley Wood, Walter Allen, Kitty Donnelly, Robert McWade, Jr., G. C. Staley, George H. Wender, Geraldine O'Brien, and Jack J. Horwitz.

Henry B. Harris has engaged Menifee Johnstone for the support of Hedwig Reicher in On the Eve and Robert Stowe Gill for Rose Stahl's company in The Chorus Lady.

The second Frohman production of the season will be The Brass Bottle, which opens at the Lyceum Thursday night, Aug. 11. The cast will be Richard Bennett, Edwin Stevens, Fuller Mellish, Mrs. Thomas Whiffen, Irene Fenwick, Ivo Dawson, Louis Massen, Cecilia Radcliffe, Grace Crowley, Sebastian Smith, Carrie Perkins, Adelaide Orton, Arthur P. Hyman, and Harry Lang.

A dress rehearsal was given Friday afternoon, Aug. 5, at the Maxine Elliott Theatre, for several hundred invited guests, of Henry W. Savage's farce, with music, The Wife Tamers. The cast includes Lionel Walsh, Florence Reid, Wallace McCutcheon, Florida Forrest, Rose Botti, Louise Sylvester, Richard Freeman, Juliette Dika, Lillian Fitzgerald, Percy Helton, Corene Uzzell, Gertrude Bryan, and others. The opening performance was given at the Criterion Theatre, Atlantic City, last night.

Harry Mac Fayden has just closed a fourteen weeks' Summer engagement as stage director of the Charlotte Hunt Stock company, Majestic Theatre, Boston, and has returned to New York.

Charles Klein announces that he has engaged Charles Stevenson for one of the principal roles in The Gamblers, the new play by Mr. Klein, which will be presented in New York in October by the Authors' Producing Company.

Joseph Santley, who has been spending the past few weeks as the guest of F. W. Work at his Summer cottage, Long Lake, near Akron, O., will return to New York in time to participate in the Actors' Fund field day at the Polo Grounds, Aug. 19. Mr. Santley, Mr. Work, and a party of friends will make the trip by motor. Mr. Santley is to support Marie Cahill in her new musical play.

Wedgwood Nowell and Claire Colwell have returned to New York city after an eight weeks' vacation at the Hotel Storck, Atlantic City. Mr. Nowell appeared last season with Blanche Bates in The Fighting Hope.

Carl M. Dalton will present the farce, Tilly Olson, on tour this season with the following company: Ernest Pitsor, Frank Rockfield, Carl M. Dalton, Harry Kimmel, A. C. Wilson, William Alexander, C. M. Dalton, Byrl Harrison, Florence Kimmel, Olive Patterson, and Phyllis Daye. The tour is under the direction of Edwin Patterson. They open in Rhinelander, Wis., Aug. 14.

The cast of James Forbes' new comedy, The Commuters, which opens at the Criterion Theatre Aug. 15, includes Orrin Johnson, Taylor Holmes, May de Sousa, Georgie Laureuce, Lillian Thurgate, Maude Knowlton, George Soule Spencer, Louis Haines, E. Y. Backus, Isabelle Fenton, Adelyn Wesley, and Amy Lesser.

Alma Wo Wohnst Du? in English will open in Rochester, N. Y., Sept. 19, with the following cast: Kitty Gordon, Charles Bigelow, Armand Kaliz, Ella Smythe, Edouard Durande, Annette Gordon, Edward Wilson, Charlotte Leslie, Daniel Baker, Georgia Harvey, E. F. Nagle, and Henry Nelson. The orchestra of forty pieces will be under the direction of Hugo Frey. The play opens at Weber's, Sept. 26.

The Chinatown Trunk Mystery, a melodrama based on the Elsie Sigel murder case, played at the Lipsin Theatre on the Bowery last week. This week Billy the Kid is the attraction.

The Upstart, which Bertram Harrison will present at Maxine Elliott's Theatre Sept. 1, will have the following cast: John Westley, Jane Cowl, George Woodward, and Francis Byrne. The piece, a three-act comedy, is by Tom Barry.

Wallace Beery has signed with Morning, Noon and Night (Southern) company, which opens in Norfolk, Va., Aug. 29.

Georgie Millner returns to vaudeville in preference to accepting several flattering offers to sign with musical comedy companies.

Jane Hood and her company of seven players in her Scottish playlet, entitled The Scottish Four, opens her season at the Warburton Theatre, Yonkers, N. Y., this week, under the direction of Pat Casey.

Adelaide and J. J. Hughes were on the bill last week on the American Roof till Wednesday, when the Wertenberg Brothers replaced them. Adelaide and Hughes have gone to Chicago to appear in The Barnyard Romeo. Their place in Up and Down Broadway is now being filled by the Constantine Sisters.

Under Southern Skies opened in Pittsburgh last night.

Laddie Cliff returned from Europe on the *Caronia* July 23.

Charles W. Terriss, who has been abroad, sails for home Aug. 9. He will appear next season in M. E. Rice's production of The Light Eternal.

Frankie Drew, "the mysterious balloon girl," closed July 18 at Port Arthur, Ont., after an eighteen weeks' tour as headliner on the Morris and Sullivan and Considine time. Her tour will open again soon under the direction of Howard C. Washburn, representing Esten Burleigh Beeler.

Erroll Burt, the new female impersonator, opens at the Fifth Avenue Aug. 29.

De Witt, Burns and Torrance sailed July 16 on the *Cincinnati*. They will begin a tour through Germany in their sketch, The Awakening of Toya, in Hamburg, Aug. 1. They are booked by the Marinelli Agency.

Henry W. Savage has made arrangements for practically all his new productions to be offered at the Criterion Theatre, Atlantic City, before entering New York. The Wife-Tamers opened there Aug. 8; Miss Patsy the week beginning Aug. 15; The Prince of Pilsen, Aug. 22, and Madame X, Aug. 29 are listed. The Little Damozel and a number of other productions will come later.

Maude Leone, the popular young stock star, who made such a hit at the Bungalow in Salt Lake City, has gone to her home in Omaha, Neb. She will remain at home till the end of September, in order to rest. Miss Leone, who is one of the most popular leading ladies Salt Lake City has ever had, has a flattering offer to return to that city. She may have her own company there this next season.

Tom Creamer, property man at the Murray Hill Theatre, is spending a three weeks' vacation at the Manhattan Beach Hotel.

Under the Shuberts, Lulu Glaser will star this season in a German adaptation, The Girl and the Kaiser.

Mortimer Martini is with Louis Mann, playing the part of Sandory in The Cheater.

The Rollicking Girls opens at the Columbia on Aug. 29.

Gus Hill is nothing if not up to date. He will dramatize the Crippen case.

Robert Ober and Maurice Drew have been engaged by Henry W. Savage to play important roles in Madame X.

William H. Ferris has signed for the lead in Three Weeks. The production opens in Washington, D. C., Aug. 8.

William Norris, who has been playing My Cinderella Girl for six months in Chicago, will bring the baseball farce to New York this Autumn. He is now in the city engaging actors for The Trail of the Lonesome Pine and other Delamater and Norris productions.

I. & M. Steinberg, N. Y. C.

William Norton, well known for his MacDonald in The Wolf, under the Shubert management, a part which he played for fifty-two weeks, is now a member of the stock company at Elitch's Gardens in Denver, Colo. Mr. Norton played in New York city for four years and a half, appearing in the all-star stock company at the Fifth Avenue Theatre. Mr. Norton was also a member of the Castle Square Stock company, one of the most famous stock companies in the country, and was with Mrs. Fiske two seasons back, playing Mortengard in Rosmersholm. Reports from Denver indicate that Mr. Norton's popularity in the West is rapidly becoming as great as his popularity in the East.

On Aug. 3 Frederic Thompson entertained twenty young women from Nashville, Tenn., his native city, at Girlies, his musical comedy, now playing in the New Amsterdam.

Charles Frohman's three Russian dancers have arrived in New York. They are Lydie Loupoukhova, Feodora Loupoukhova, and Alexander Volinine.

Numerous plays are now under rehearsal: Winchell Smith's new comedy, Bobby Burnit; The Yankee Girl, with Blanche Ring; Tillie's Nightmare, with Marie Dressler; The Echo, with Bessie McCoy; The Jolly Bachelors, The Midnight Sons, and plays for Elsie Janis and Montgomery and Stone.

Joseph Howard will continue as the star of The Goddess of Liberty another season.

Caught in the Rain is the current week's bill at Elitch's Gardens, Denver, Colo. William Collier is playing his old role with the stock company. Next week the play will be the new one by Edgar Selwyn and Mr. Collier, in which the latter will star next season. The Patriot and The Man from Mexico will complete Mr. Collier's four weeks' engagement at Elitch's Gardens.

Howard L. Dorsay has been engaged through Matt Grau for the part of Mr. Grant, the character lead, with Brewster's Millions. The company opens its season Aug. 15 in Washington, D. C.

Baby Mine, Margaret Mayo's new play, was successfully tried out at the Municipal Casino in Long Branch, N. J., on Aug. 3. In the cast were Alfred Hardy, Effingham Pinto, Herbert Corthell, Edward M. Kimball, John E. Mackin, Harry H. Hart, Lola May, Bernice Buck, and Sara Biala.

Charles Robert Hopkins, a wealthy young Philadelphian, a graduate of Yale in 1907, and a Master of Arts from the same institution in 1908, elected the stage for his career. He has played with John Drew and with Ben Greet. On Aug. 30 he married Ruth Vivian, a member of the Ben Greet company.

Mabel Hite's appearance in A Certain Party will be postponed a month and a half at least, on account of her illness. Her physician has ordered her not to go upon the stage before October.

PARISIAN GOSSIP.

ITEMS OF INTEREST ON THE BOULEVARDS AND IN THE MUSIC HALLS.

William A. Brady on the Season's Outlook—Has Anybody Seen Kelly—Sarah and John F.—Der Rosenkavalier and The Talisman—Rejane and Caruso.

PARIS, July 26.—William A. Brady has come to the Continent from London to study the field with reference to his future operations in America and England. He brought along an enthusiastic boom for the American dramatist and predicts that in two years the English managers will be scouring the United States for plays. "They'll have to come to New York," he explains. "Paris and Berlin have been squeezed dry. The trouble is, though, that the English actor-manager is so conservative that he hates to take the plunge. The tendencies of New York and London, so far as attractions are concerned, have become much the same. For instance, picture theatres are springing up in both cities like mushrooms."

"Has anybody here seen Kelly?" asks one of the comedians at the Marigny Theatre. "He's out looking for the old Philadelphia lady," his partner replies. Many Parisians recognize the latter part of the alleged joke, for the O. P. L. is the venerable dame who has been asking the Paris edition of a New York paper, every day for many years, how to translate fahrenheit into centigrade. But Frenchmen can't comprehend the Kelly end of the conversation. They accept it as a sample of American wit, designed, of course, to attract the hordes of American tourists who are in town.

The managers of the open-air theatres are certainly having a run of hard luck this year. For, while New York is sweltering, the weather which has prevailed here during most of the Summer, so far, is more suggestive of April. It is so chilly now as to make out-of-door promenades after dark almost uncomfortable.

The only real successful drama of the year, Bagnes d'Enfants, at the Ambigu, has just reached its one hundredth performance. La Dame de chez Maxim's (The Girl from Maxim's) has been revived at the Bouffes-Parisiens, and is meeting with success, despite its earmarks of age. The girl is popular even as she grows older.

While Le Songe d'un Soir d'Amour was being played at the Théâtre Français, a few nights ago, there was a cry of fire, which started a momentary panic. The bursting of an electric lamp attached to one of the uprights which support the scenery caused a short circuit and set fire to some of the gauze attached to the scenery. The smoldering material could be seen by a part of the audience and a few women screamed. Monsieur Grand and Madame Bartet, who were on the stage, assured the audience that there was no danger, and the play was resumed without further incident.

Madame Rejane and her company are booked to play in Interlaken early in September. The new wing of the Kursaus, containing the theatrical hall, has been completed, and will be inaugurated Aug. 1. It will provide an excellent place for concerts in the early and late seasons and opera, and special performances during the high season.

With his triumphs with the Metropolitan singers at the Chatelet Theatre fresh in mind, Parisians are much interested in the action brought against Caruso in Milan. Madame Giaccheti, the opera singer, accuses the tenor and Madame Carignani of having caused the disappearance of a letter from Signor Loria, who is stated to have engaged Giaccheti to appear at the Manhattan in New York. Caruso has entered a counter action against the plaintiff and the impressario.

This story is now being told about Sarah Bernhardt and John L. Sullivan. Several years ago the two celebrities occupied rooms in the same hotel in Sydney. The tragedienne's declamations greatly disturbed the ex-champion's sensitive feelings and, meeting her one day on the stairs, he frowned horribly at her and gave an inarticulate growl. Bernhardt was so frightened that she fainted, and the next day she changed her hotel. Sullivan afterward described the encounter as a one-round knockout, but generously admitted that he had an overwhelming advantage in weight.

Of Der Rosenkavalier, Richard Strauss, the composer says: "This fiction of Hoffmanthall retains the tone of the rococco in a delightful style, and it has been my object to transfer this tone to the style of music. Involuntarily, the spirit of Mozart arose before my mental vision, but I have, notwithstanding, remained true to myself. The orchestra is not as strong as in Salome or Elektra, but is by no means treated according to the modern tendency, the object of which is to produce Mozart with a small orchestra."

The proprietors of the Kleines Theatre, in Zurich, which has the same objects and is worked on the same principle as the French cabaret theatres, have taken over the more spacious Pfauen Theatre for a period of several weeks. Mlle. Villany, who has just completed a successful tour through France and Germany, has been specially engaged for one week. The remainder of the programme is composed of quaint and amusing items, which one sees only in a theatre of this description.

One of the novelties of the coming German opera season will be the first production in Leipzig of The Talisman, an operatic version of Ludwig Fulda's fairy tale play by Mrs. Madison, an Irishwoman, who lives in Berlin. The Leipzig opera, a municipally-subsidized establishment, which ranks among the very best in Germany, is preparing to stage The Talisman with a brilliant cast.

SHELL.

AT THE THEATRES.

To be reviewed next week:

Love Among the Lions.....GARRICK

ACADEMY OF MUSIC.—The Great Divide was given a good stock interpretation at the Academy of Music last week. Claude Payton did the most notable work in the role of Stephen Ghent. The crude nobility of the Westerner became a credible reality as Mr. Payton portrays it. Minna Phillips gave a capable rendering of Ruth Jordon's part. Possibly in the first act she might have been more alive to the glory of living, but she declaimed in the right spirit the lines in act two, describing her journey with Stephen to the Cordilleras. Lee Sterrett handled the character role of Lou Anderson well. Other players were William Mortimer, George Fisher, Albert Warburg, Joseph Girard, Richard Vanderbilt, Charles Greer, Frank Armstrong, Everett Murray, Ethel Milton, and Mrs. Charlotte Daniel. The staging of The Great Divide was effective, although no self-respecting family of Milford Corners, Mass., would ever cover the sitting-room walls with such fanciful paper nor hang thereon such libelous portraits of their ancestors. During the next three weeks of the engagement the company play The Christian, Rip Van Winkle, and The Sporting Duchess. Corse Payton will make his only appearance of the season in Rip Van Winkle.

KNICKERBOCKER.—Charles Frohman's dainty, colorful and tuneful production of The Arcadians returned to the Knickerbocker last week, after a vacation of four weeks. This engagement is for four weeks only, after which it will go to Boston. The cast is the same, with one or two exceptions, notably the appearance of Mary Mackid, formerly of The Dollar Princess, in Audrey Maple's original role. The other favorites, Frank Moulan, Percival Knight, Julia Sanderson, Connie Ediss, Alan Mudie, and Ethel Cadman, received their customary ovation. Others in the cast were Harold Clemence, Lawrence Grant, John Faulton, H. H. Meyer, H. E. Gulliver, Mary Gilmore, Gertrude Eddington, Irene Hopping, Anna Rose, Electra Roberts, Gloria Starr, Carol Oty, Beatrice Burrows, Stanley Jessupa, and John O'Hanlon. Miss Mackid is a good vocalist and excellent dancer and was well received by the first night audience. The "Charming Weather" number, with Julia Sanderson and Alan Mudie, and Percival Knight's lugubrious song, "Merry and Bright," continue the hits of the production. Conspicuous among the many professionals in the audience on the opening night were Charles Frohman and Pauline Chase. Our Miss Gibbs, with Pauline Chase, will follow on Aug. 29.

ASTOR.—Laugh and grow fat. Plenty of people do it. One of the easiest methods is to see the performance of Seven Days. Even the hot weather couldn't disable that play.

BROADWAY.—The Summer Widowers are accomplishing their avowed purpose of amusing every one who stops to see them. They are cheerful companions for an evening.

CASINO.—Eddie Foy and Emma Carus are still rambling Up and Down Broadway, making delighted and delightful comments on matters metropolitan. They are assisted by a competent group of singers and dancers.

LYRIC.—The Cheater is nearing the end of its run at the Lyric. Louis Mann plays the leading role.

NEW AMSTERDAM.—Girlies is exactly what its name suggests—a complication of lights, colors and costumes, with plenty of action to accompany them.

NEW YORK ROOF.—The Follies of 1910 is a burlesque review of the past season, with additional features that are continually changing.

BROOKLYN AMUSEMENTS.

Kirk Brown, the former Brooklyn star, supported by Marguerite Fields, "came back" to Payton's Lee Avenue Theatre week Aug. 1, after an absence of nearly six years, and made a decided hit as the leading man in Rida Johnson Young's American military play, The Boys of Company B. Both Kirk Brown and Miss Fields were given an overwhelming reception. As the light hearted Tony Allen, Mr. Brown was clean cut, while Marguerite Fields, by her winsome interpretation as Eileen MacLane won approval. Emma De Weale as Mrs. MacLane, Margie Dow as Florence Henderson, and Blanche Foster as Madge Blake handled the female parts in a competent manner. Frank Fey as Tony's uncle, H. D. Stafford as Major MacLane, Harold Chase as Arthur Stabler, William Canfield as Henry Stabler, and Harry Leland as Jim MacLane were also efficient in their respective roles. New Brighton Theatre, Brighton Beach (David Robinson), week Aug. 1 offered a vaudeville programme typical of Broadway, headed by Mlle. Dazie, America's most artistic pantomime performer in her offering, L'Amour De L'Artist, a pantomime in two scenes, which unfold a tragic tale in gesture and dance of the love of an artist for a Parisian flower girl. Mlle. Dazie was given the "glad hand" during the entire week, and that her efforts were appreciated was shown by many curtain calls. The Four Koners Brothers, the boys with the toys, and the Morrissey Sisters and Brothers, singers and dancers, also received their share of applause. Laura Burt and Henry Stanford in their comedy playlet, The Order of the Bath, scored a decided hit, as did Bedini and Arthur with their burlesque on Mlle. Dazie. Morton and Moore continued to "go strong" with the audience. Others on the bill were the Three Macagnos, George Thatcher, the dean of minstrelsy, and Horace E. Wright and Rene Dietrich, clever singers. Business continues very good. Brighton Beach Music Hall, Brighton Beach (William Musard) offered week Aug. 1 one of the most attractive programmes thus far this season, the headline feature being R. A. Rolfe and his Rolfonians. Mr. Rolfe has long been one of this country's foremost cornetists, and his solo work pleased the audience immensely. Eight musicians assist in the act and each is an artist. Singing is also interspersed, and Marjorie Riley scored a decided hit with her splendid baritone voice, as did Virgil Golmes in bass selections. The Avon Comedy Four in their farce, The New School Teacher, won approval, and were encored time and time again. Harry Henry, Brooklyn's favorite tenor, assisted by Ten Brooke, also received their share of applause. Le Dent, the King's Jester, who returned to America, after a successful tour abroad, was favorably received by the audience. Barry and Halvers, the Tramp and the Soubrette, kept the audience laughing from start to finish and received many curtain calls. Others on the bill were Marie Fenton, singing comedienne, and Odiva, the Samoan Diving Venus, who still continued to "go strong." The Vitagraph with new views concluded the excellent programme.

CHARLES J. RUPPEL.

NEW MUSICAL COMPOSITIONS.

Louis Maurice, musical director, has just composed several musical numbers for musical comedies, with lyrics by Georgiana Stoddard. They are "My Dainty Daffodil," "A Desert Love Song," "When She Waltzed with Me," "My Cosey Rosey," "Dear," "Ask Mary," "Come Along Boys," "I've Got to Get a Little Money First," "Chicky Boo," also many instrumental numbers, all copyrighted by Leo Feist, music publisher.

SHUBERT VERSUS BIMBERG.

On Aug. 3 Surrogate Thomas directed Leopold Sondheim, executor of Meyer R. Bimberg's estate, to file an account of the estate within ten days. This is a result of Lee Shubert's complaint that he had not yet received $29,500 which the Common and the Appellate courts had ordered Bimberg to pay over ten years ago. The executor's excuse was that claims against the estate exceeded its assets.

JULIUS STEGER FOR THE LEGITIMATE.

Julius Steger will begin his farewell season in vaudeville this month, playing all the large Eastern cities, including a six weeks' engagement in New York. He will appear in both of his successful one-act playlets, The Fifth Commandment and The Way to the Heart. His clever little company has been strengthened by the engagement of C. W. Goodrich, an excellent character actor, who will share the leading roles in both plays with Mr. Steger. At the conclusion of his vaudeville season early next Spring Mr. Steger is to be seen in a legitimate production of a play adapted from the German, which may be produced under the direction of Klaw and Erlanger. Mr. Steger has also received a flattering offer from William A. Brady to be featured under his management in a comedy drama which has had much success abroad. Contracts will be signed by Mr. Steger within the next few days.

A FAIR EXCHANGE.

New York has been treated to all sorts of Parisian adaptations. Now Charles Frohman, by agreement with Armand de Caillavet and Robert de Flers, intends to return the favor. The first American plays to be adapted for Parisian presentation by these gentlemen will be William Gillette's Electricity and Augustus Thomas' The Other Girl. The Variétés and the Gymnase in Paris will be at the disposal of Caillavet and de Flers.

CORSE PAYTON TO ACT AGAIN.

Corse Payton, who has been operating the Academy of Music with his stock company all Summer, will celebrate his twentieth anniversary in the theatrical business on Aug. 15 by himself returning to the stage for one week only in the character made famous by the late Joseph Jefferson—the title-role of Rip Van Winkle.

ZELMA RAWLSTON RETURNS.

Terwilliger and Johnstone announce the return of Zelma Rawlston from Europe, where she has been living the past two years. Her long absence had given rise to the rumor that she had died, but her reappearance shows her to be very much alive and ready for work again. Miss Rawlston's last Broadway appearance was in The Earl and the Girl.

CURRENT AMUSEMENTS.

Week ending August 13.

ACADEMY OF MUSIC — Corse Payton Stock in The Christian—12 times.
AMERICAN ROOF—Vaudeville.
ASTOR—Seven Days—40th week—314 to 321 times.
BIJOU—Vaudeville and Moving Pictures.
BROADWAY—The Summer Widowers—10th week—66 to 72 times.
CASINO—Up and Down Broadway — 4th week—22 to 28 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—Commencing Aug. 13—George Evans' Honey Boy Minstrels.
COLUMBIA—Behman Show—5th week.
FOURTEENTH STREET — Vaudeville and Pictures.
GAIETY—The Fortune Hunter—350 times, plus 1 to 8 times.
GARRICK—Love Among the Lions — 1st week—1 to 7 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Commencing Aug. 11—Marie Dressler in Tillie's Nightmare—71 times, plus 1 to 4 times.
HURTIG AND SEAMON'S—Vaudeville and Pictures.
JARDIN DE PARIS—Follies of 1910—8th week—49 to 55 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER — The Arcadians—193 times, plus 26 week—8 to 14 times.
LINCOLN SQUARE — Vaudeville and Pictures.
LIPZIN—Billy the Kid.
LYCEUM—Commencing Aug. 11—The Brass Bottle—4 times.
LYRIC—Louis Mann in The Cheater—7th week—42 to 48 times.
MAJESTIC—Vaudeville and Pictures.
MURRAY HILL—Vaudeville and Pictures.
NEW AMSTERDAM—Girlies—9th week—66 to 73 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinees.
WEST END—Vaudeville and Pictures.
YORKVILLE—Vaudeville and Pictures.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcholic stimulants.

THE ACTORS' SOCIETY

THE ENGAGEMENT SEASON AT THE SOCIETY HAS BEGUN.

The Necessity of Knowing the Whereabouts of Each Member Is Urged—S. Z. Poli Recognizes the Efficiency of the Members—Several Re-engagements—Notes.

Secretary H. Nelson Morey would find it a great aid to him in his work if those members who leave town for a few days at a time would let him know where they may be found. So often applications come in for players to fill parts which would be admirably suited for certain persons who cannot be reached immediately that those persons lose excellent chances and the applications must be less capably filled. The necessity of keeping Mr. Morey posted in regard to the whereabouts of each and every member is very urgent at this time, when applications are so numerous.

S. Z. Poli, who conducts a circuit of vaudeville houses in Winter and stock houses in Summer, engages many of his people from the Society. It is evident from the fact that Mr. Poli from year to year has many of our people that he finds them entirely efficient. Among recent members added to the Poli forces are Royal Tracy and Mabel Montgomery, for Mr. Poli's Scranton, Pa., stock company; Jessie E. Pringle for his Springfield company, and Marion Sherwood for his Wilkes-Barre, Pa., company.

J. Fred Holloway, who has been playing in Valerie Bergere's vaudeville sketch, What Happened in Room 44, recently seen at the Fifth Avenue, has been re-engaged for the part of Chris in Mrs. Wiggs of the Cabbage Patch. Mr. Holloway's Chris Hasy is a well-known success. Rehearsals begin soon.

William Weston has been engaged by Henry B. Harris for one of the Third Degree companies. Mr. Weston is another player who appeared recently at the Fifth Avenue. He was with Ethel Fuller in her sketch.

Gertrude Augarde, who was last seen in New York with William Faversham in The Barber of Orleans, has been engaged by Byron Chandler for the new piece, Home Tide, by Marion Russell. The piece opens Aug. 22.

Alice Endres has been re-engaged for a strong part in the new play in which Thomas E. Shea will star. Such a re-engagement is very flattering and attests Miss Endres' good work last season.

Much sympathy is felt for Arthur Cogliser in the death of his father, George Cogliser. He received word Friday by long distance telephone from his brother in Scranton that their father had met with a fatal accident. The unfortunate Mr. Cogliser had been an engineer on the D., L. and W. R. R. for forty years. The accident took place at Analomink and was caused by the inability of the engineer to stop the train on a steep incline. The air brakes refused to work and thus Mr. Cogliser was rushed to his death.

THE WEARY COURSE OF LAW.

After eight years of litigation an end to the suit of the Court Street Theatre Company, of Buffalo, against the Empire Circuit Company, James L. Kernan and George W. Rife, is in sight. Alphonse J. Meyer and his son, two of the stockholders in the Court Street Theatre, complained that bookings had been transferred from their house to the Lafayette Theatre by the defendants. In 1906 the plaintiffs received a judgment for $66,750, which was reversed by the Appellate Division. A new trial was ordered without right of appeal. Meanwhile, the elder Meyer died, so his son has consented to withdraw his suit if the defendants will pay the expenses of his legal proceedings to date. Justice Woodward granted an order discontinuing the action.

SHAKESPEARE IN ESPERANTO.

Shakespeare is to be translated into one more language—Esperanto. As You Like It will be presented at the sixth International Congress of Esperantists in Washington next week, by a company who have been primed and loaded with the language of all nations in three weeks. Two years ago in Dresden, Iphigenia in Tauris was similarly presented. It is doubtful, however, if even this distinction will add lustre to the fame of the Bard of Avon.

HOMER LIND OPENS A VOCAL SCHOOL.

Homer Lind, the well-known actor-singer, who has been identified with many of the best operatic and dramatic companies both here and abroad, has opened a studio at 145 West Forty-fifth Street, where he is instructing professional singers and actors in their art. For many years managers have admitted freely that the average actor or singer has much more to learn than is usually imagined. In fact, there are scores of artists who frequently mar a whole performance through their uncorrected bad habits of voice, gesture, manner and reading. To help eliminate this drawback to the successful attainments of such artists, Mr. Lind is giving the experience of his many years before the public to those professionals who desire such "post-graduate" coaching.

He is also making a specialty of staging vaudeville productions for those artists who are desirous of entering this field. Already he has much work of this sort ahead, and, although he only opened his studio last week, he is quite as busy as could be desired. Between now and September or October he will put on three or four high-class operettas in vaudeville, among them being one arranged partly by Randolph Hartley, author of the book and lyrics of the Indian opera, Pola, recently presented in Berlin.

His vaudeville offerings will be booked through the office of Pat Casey, while the publicity firm of Terwilliger and Johnstone are handling this part of his business.

A TIE-UP BY THE AGENCY BILL

A difficulty unforeseen by the White Rats when they were urging the passage of the Agency bill at the last Legislature has arisen. The bill provides that the Commissioner of Licenses shall examine and approve every form of contract entered into by booking concerns with actors. The Commissioner had hoped to be able to employ assistants, but the bill provides for a personal supervision by the Commissioner. This personal supervision is impossible when it is considered that more than 4,000 contracts a week are made by agencies at this time of the year. The consequence will be a tie-up in the office of the Commissioner.

The amendment to the Employment Agency bill has not remedied matters, as the White Rats thought it would. The law limits the fee which agencies may charge to five per cent., but the law may be evaded by the agencies becoming merely employees of theatrical managers. There by a reduction of salaries they can obtain a commission, amounting to more than five per cent. Since Aug. 1, when the law went into effect, fifteen agencies have ceased to be regular agencies, and it is thought have become employment bureaus of managers.

ROSTAND, CHAMPION OF BIRDS.

The French Society for the Protection of Animals recently awarded to Edmond Rostand the grand prize for the sympathy shown to dumb creatures in Chanticler. Caustic critics have burst into derisive merriment because the costumes for the play not only necessitated the slaughter of numberless wild birds and barnyard fowls, but also revived the use of feathers for fashionable headgear. More birds have been slain by Chanticler than the respectable French society could count. Madame Rostand herself paid $400 for feathers from birds of paradise recently. The distributers of prizes are just now looking rather sheepish.

KITTY CHEATHAM IN PARIS.

Kitty Cheatham has found either the fountain of youth or an adept in passing compliments; and it happened in Paris. A white-haired gentleman expressed great pleasure at meeting Miss Cheatham because, as he said, Miss Cheatham's mother used to sing so exquisitely in Daly's Theatre years ago. He recognized Miss Cheatham by her striking resemblance to her mother. Miss Cheatham thereupon confessed bravely that she herself had been singing years ago in Daly's Theatre.

CHURCH VERSUS THEATRE.

The Lafayette Theatre, of Buffalo, is figuring in the courts as well as the Chestnut Street Theatre. The Lafayette Avenue Presbyterian Church, which owned the Lafayette Theatre, has sued Herbert F. J. Norton and Nathaniel W. Norton for a share of the profits made by the Nortons in the theatre. No judgment has yet been rendered.

THE STOCK COMPANIES.

The Nancy Boyer Stock company has added new members and increased its repertoire. They are rehearsing at Canton, O., and expect to open at Dayton Aug. 15. Besides Miss Boyer the company will comprise Jane Tarr, Pauline Le Roy, Patti McKinley, and Julia Ogden. Harry Festa, stage director; Arthur Chatterton, Clifford Hyde, Ed. L. Barton, James Reilly, August Lentz, and John Lynch. Dr. Harry A. March, the general manager, announces a long season's booking over the best repertoire time in the East and Middle West.

The Wolford Stock company closed a two weeks' engagement at the Airdome, York, Neb., July 23, to the largest receipts in the history of the house. The company is under the management of E. L. Paul and features the talented leading woman, Mamie Sheridan Wolford.

Harrison G. Thompson, last season with Louis James, has signed for the juvenile roles with the Marlow Stock company, Chicago, of which Charles B. Marvin is manager.

Homer Barton in the title-role of Brown of Harvard took twenty-one curtain calls at the end of act three Aug. 3 with the Majestic Stock company, Johnstown, Pa.

Albert Phillips and Leila Shaw are engaged for the Marlowe Theatre, Chicago, and will leave the Orpheum Players at the Chestnut Street Theatre, Philadelphia, Aug. 20. They will open Aug. 29 at the Marlowe, under the management of Charles B. Marvin.

MIGRATING SEASON.

Stage folks are returning in flocks from Europe at this season. The White Star liner *Celtic* brought Rose Stahl, who has been motoring on the Continent with Mr. and Mrs. John F. Deems. A. Toxen Worm returned from Antwerp on the Red Star liner *Lapland*, to resume duties for the Shuberts. Dave Montgomery came on the American liner *New York* from England, where he has been the guest of Danny Maher, the jockey. Douglas A. Fairbanks also returned on the *Celtic* from a Summer in a Thames house boat. Edward Nicander arrived on the *New York*. Fred A. Stone arrived by train from Alaska in response to telegrams notifying him that his opening at the Studebaker Theatre in Chicago has been advanced two weeks.

A TIGHT PREDICAMENT.

Five girls who were reared in the region of the sacred codfish came to New York with the intention of joining the chorus of Happyland, a burlesque to appear at the Metropolis Theatre in the Bronx. As they seemed eligible in every respect, the manager supposed the matter settled, but he reckoned without the Boston point of view. The girls had their own ideas of the fitness of things; they preferred starvation to public appearance in tights. They were in a pitiable condition, weak from lack of food, when their plight was discovered by the police. The management of the Metropolis has decided to send the girls back to their Boston homes.

NEW THEATRES.

The Twin Amusement Company of St. Paul, Minn., consisting of James Gliowsky, of the Majestic, and W. A. Mustard and W. A. Sovelman, of the Palace, has leased from the American Amusement Company a new moving picture theatre called the Alhambra, which is being erected on the site of the Penny Parlor in East Seventh Street. They expect to open the Alhambra on Sept. 1.

Shea's new vaudeville theatre in Toronto was opened on Aug. 1, with great triumph. It is a roomy building, pretty in its decorations and fresh in its atmosphere. The opening bills were well received.

THE LATEST PATRON OF DRAMA.

Occasionally there appears a person who exhibits a positive genius for the gross and the distasteful. This time it is Herbert M. Horkheimer, manager of the All Star booking agency. In his attempt to add another star to his constellation he has transcended the bounds of credibility. To Ethel Levene at Quebec he has telegraphed an offer of $1,000 a week for twenty weeks, if she will appear in a dramatisation of the Crippen case. Ordinary persons who still admit the existence of decency and dignity, can only gaze in speechless astonishment at the astute Horkheimer, for in the face of such assurance words fail.

NEW YORK THEATRES.

NEW AMSTERDAM Theatre, 42d St., West of B'way
Evgs. 8.15. Wed. and Sat. Mats.
(Wed. Mat. Best Seats $1.50)
FREDERIC THOMPSON presents
GIRLIES
60 OF THEM
NONE OF THEM TWENTY
ONE OF THEM MARRIED.
A Musical Satire of the Dramatic Season
with JOSEPH CAWTHORN
and MAUD RAYMOND

GAIETY Theatre, Broadway and 46th St.
Evgs. 8:15. Mats. Wed. and Sat.
COHAN & HARRIS Present
THE FORTUNE HUNTER
WINCHELL SMITH'S COMEDY TRIUMPH
WITH
JOHN BARRYMORE

LEW FIELDS' HERALD SQ. B'way & 35th St.
Tel. 3425 Murray Hill
Evenings 8:15
Matinees, Saturdays Only, 2:15
Beginning Thursday Night
LEW FIELDS Presents
MARIE DRESSLER
IN THE MUSICAL PLAY
TILLIE'S NIGHTMARE

CASINO Broadway and 39th Street.
Tel. 3846 Murray Hill.
Evenings 8:15 Matinees Saturdays only 2:15.
The MESSRS. SHUBERT Announce
EDDIE FOY
In a 16-Scene Revue of All the Events of 1910
Up and Down Broadway
Assisted by
EMMA CARUS & 250 others
Special—ADELAIDE—Feature

BROADWAY THEATRE, B'way & 41st St.
Tel. 191 Bryant.
Evenings, 8:15; Matinees, Saturdays only, 2:15.
LEW FIELDS' PRODUCTION OF
THE SUMMER WIDOWERS
CAST INCLUDES
LEW FIELDS and IRENE FRANKLIN

GREAT WAS THE FALL.

A circus which is exhibiting its varied charms in Richmond, Ky., added some of the excitement of a scenic railway to its production on July 28. The reserved seat section sank under the combined weight of two hundred spectators, precipitating them to the ground and injuring a few rather seriously. In most circuses the reserved seat section is not the one that would have fallen; but Richmond is evidently an aristocratic section.

NO DESIGNS ON ROME.

A Roman season for the Metropolitan Opera company has been denied. This report was circulated after the success of the company in Paris. Although Caruso will sing the leading part of Puccini's The Girl of the Golden West in Rome, and although Madame Destinn will probably be in the same production, the Metropolitan company will not take part.

BABY MINE IN NEW YORK.

Grace George and Frank Worthing are to play Margaret Mayo's new comedy, Baby Mine, at its New York premiere in Daly's Theatre. Mr. Worthing, who left the stage last Winter on account of serious illness, has entirely recovered, and returns to Miss George's support, a position which he held in Divorçons and A Woman's Way.

Facial "Make-up"
Irritates Your Eyes, Makes them Dull, Red and Weak. For Reliable Relief Try Murine Eye Remedy. You Will Like Murine.

Gossip of the Town

Harry Corson Clarke, who sailed for Europe Saturday, cabled the Pall Mall Exchange, London, to secure seats at Terry's Theatre for Aug. 22, which is the place and date of May Robson's initial appearance in England as a star in The Rejuvenation of Aunt Mary. Mr. Clarke will "round up" a bunch of Americans to "root" for "Our May."

Charles Frohman will produce at his repertoire theatre in London a translation of Euripides' Iphigenia in Tawria, by Professor Gilbert Murray, of Cambridge.

Marie Tempest will play the leading role of A Bolt from the Blue in America, while Violet Vanburgh assumes the star part of A Thief from the Night in England. Both plays are translations of a French drama, Les Costand des Epinettes.

Charles Frohman has added to his appurtenances a private car containing a library, a dining-room and a bedroom at the cost of $20,000.

Fletcher Norton and Ed Winn have accepted roles in Deacon Flood, under the management of Werba and Leuscher.

Mrs. Kate Masterson has obtained from Arthur Hornblow, her collaborator, undivided rights to Nepenthe, their one-act play, which won honorable mention in the *Herald* contest in November, 1891, and which was produced by Madame Nazimova. It will be produced this season under the name of A Friend to Dinner.

The engagement is announced of Katharine Corri Harris, daughter of Mr. and Mrs. Sidney Harris, of New York, and John Barrymore, who is playing The Fortune Hunter at the Gaiety.

Milton and Sargeant Aborn, purveyors of popular priced opera, plan to revive The Bohemian Girl at the Boston Opera House on Sept. 19 for two weeks. The version to be used is the one that Balfe made for Paris. Edward P. Temple, formerly of the Hippodrome, will stage the opera.

On Aug. 5 the court in Munich, Germany, annulled the marriage of Felix Mottel, now conductor of the Bavarian Orchestra and formerly conductor of the New York Philharmonic Orchestra, and his wife, who was Henrietta Standhardtner, a singer of the Royal Opera at Karlsruhe, Baden.

G. P. Centinini and Gabriel Astruc have obtained from Rodolphe Berger, the American rights of Berger's operetta, Claudine. Berger, a popular composer, has utilized several French lovels by Willy for this operetta.

Mrs. Annie Adams Kiscadden, mother of Maude Adams, appears occasionally on the stage in Salt Lake City. She takes elderly roles in a local stock company as an amusement and not as a necessity. She also is available for charity performances.

Bertha Kalich, under the Shuberts' management, opens in an American drama, The Woman of To-day, by Samuel Shipman. Later she will produce German and Russian pieces.

Mrs. Stuart Robson will be in the company playing Edgar Selwyn's The Country Boy, which Henry B. Harris presents at the Liberty Theatre on Aug. 29.

Miss Patsy is under rehearsal. Its cast includes Gertrude Quinlan, Dan Mason, Dorothy Tennant, Florence Nash, Lawrance Wheat, Joseph Graybill, and Robert Kelly.

Clara La Mar is visiting Veva M. Conway at her home in Troy, Kan. Miss La Mar opens with North Brothers' Stock company, Topeka, Kan., Aug. 29. Miss Conway has permanently retired from the profession.

Mr. and Mrs. Albert Andruss (Agnes Herndon) have returned from Tennannah Lake, N. Y., where they spent the month of July. They commence rehearsals shortly with Seven Days.

Hector Fuller, formerly press representative for Mrs. Leslie Carter, has returned to his earlier position as dramatic and literary editor of the Washington *Herald*.

Louise Sylvester has been engaged by H. W. Savage for the principal character part in The Wife Tamers, which opened Aug. 8 at Atlantic City, N. J., and later will have a New York run.

Madame Nazimova opens her season with Schnitzler's The Fairy Tale, and follows it with Sudermann's Johannisfeuer. Later come Little Eyolf and A Doll's House. Brandon Tynan will be her leading man until the holidays, when he is to be starred.

Clara T. Bracy, who has been making a tour of Europe visiting with her relatives and friends in Australia the past year, returned to town Aug. 6 on the S. S. *New York*.

Arthur Hammerstein and Jacques Coini arrived from Europe on the *Rotterdam*. Coini has been and still continues to be stage director of the Manhattan. This house opens in September with Hans, the Flute Player, an English work by Louis Ganner. Sophie Brandt will sing this Winter in comic opera at the Manhattan.

Sidney Weis has bought Sidney Drew's Billy and will star the author in the comedy. Mr. Weis is manager of the Grand Opera House in San Antonio, Tex.

Florenz Ziegfeld, Jr., sailed for Europe on Aug. 2 to meet his wife, Anna Held, in Paris. He went on the *Kaiser Wilhelm II.* During his stay in Paris he will look for material for a Winter revue for the Jardin de Paris.

Chauncey Olcott will open his season on Aug. 23 at his home town, Saratoga, according to his annual custom. His play is Mrs. Rida Johnson Young's Barry of Ballymore, a romantic drama in three acts and four scenes, of the period of 1789. As usual, Mr. Olcott has several songs of his own in the course of the play. He will bring Barry of Ballymore to New York in January.

Gypsy Dale, understudy for Ethel Cadman in The Arcadians, has been engaged by the Mittenthals for the part of Susette in The Soul Kiss. Miss Dale is an English soprano.

Isil Payton, a relative of Corse Payton, was recently married to John R. Davison, of Centerville, Ia. Mrs. Mollie Gibbs Spooner attended the wedding.

James D. Proudlove, musical director, is in his second year with the Hickman-Bessey company's attractions and is re-engaged with Jack Bessey for next season and next Summer in the same capacity.

Maurice M. Duggan, of Chicago, will send on tour companies in four of Douglas Caddell's comedies, The Love Pirate, The Opium Eater, The Coquette, and Love on a Frolic.

Charles F. Newsom, who has been spending his vacation near Henderson, N. C., will be seen with Thomas E. Shea next season.

The Kilties, playing last week at the American Roof Garden, have just finished a tour of the earth covering two years. In the early Summer of 1908 they traveled Westward to Vancouver, crossed the Pacific by way of Hawaii, Fiji, Australia, New Zealand, and Tasmania, to Ceylon, India, Burmah, Arabia and Egypt. In Europe they visited Italy, Sicily, France, Spain, England and Scotland, before returning to North America in June, 1910.

The name of the play in which Charles Frohman will star Hattie Williams and G. P. Huntley has been changed from The Sacred Forest (Le Bois Sacre) to Decorating Clementine. The play is from the French of Armand de Caillavet and Robert de Flers.

After a Summer spent at Chautauqua Lake, Zelie Davenport has returned to New York to complete negotiations for an engagement for this season. Miss Davenport will be remembered as leading woman of W. A. Brady's Man of the Hour company last season.

In Walker Whiteside's company in The Melting Pot, which opens in Denver Aug. 22, are Florence Fisher, Louise Muldener, Leonora von Ottinger, Dore Davidson, Will D. Corbett, and Robert Whitworth. The Lieblers have hired the Auditorium in Denver outright for the week's engagement, and a percentage of the receipts will be turned over to the Tuberculosis Hospital in Denver.

Orrin Johnson has been engaged by A. H. Woods to play the leading role in New York, the latest drama from the pen of W. J. Hurlbut, author of The Fighting Hope.

Dorothy Jardon has been added to the cast of Madame Sherry, which opens at the New Amsterdam Theatre, Aug. 30.

Richard (Dick) Herbert has been engaged by Edward C. Burnett as advance agent for Is Matrimony a Failure? The company opens about Sept. 15.

Gertrude Augarde, last season with William Faversham, plays this Winter in Home Ties.

J. B. STUDLEY DEAD.

John B. Studley, an old-time actor, died in the Post-Graduate Hospital Saturday. Mr. Studley was born in Boston eighty-two years ago. His last years were spent in poverty. In his long career Mr. Studley had played with all the leading American stars, including Edwin Booth, Edwin Forrest, Laura Keene, Charles Fechter, Fanny Davenport, Madame Januschek, Adelaide Neilson, Margaret Mather, Clara Morris, Mrs. Gilbert, Eben Plympton and John Drew. Mr. Studley, though identified with Shakespearean roles, had appeared in all kinds of parts. From Simon Legree in Uncle Tom's Cabin, in which he appeared at the Olympic Theatre in 1860, to Macduff in support of Madame Januschek and Danglars in The Count of Monte Cristo in support of Charles Fechter seems a far cry, but Mr. Studley made the distance with success. The Streets of New York, The Two Orphans with Kate Claxton, Innisfallen with Barney Williams, Amy Robsart with Adelaide Neilson, Evadne with Clara Morris and Honeymoon with Margaret Mather were other plays in which Mr. Studley was notably successful. Mr. Studley also played Consul Bernick in the first American performance of Ibsen's Pillars of Society at the Harlem Opera House, March 9, 1891. In the same cast was Constance Hamblin, whose death took place recently.

VACATION NOTES.

Walter Cluxton, who recently closed as leading man with The Lady and the Prince, Summer engagement, is spending a few weeks at Juniper Point, Mass.

Admiral Sigsby, of the ill-fated *Maine*, with his daughter, also Marion Abbott, Carrie Reynolds, Margaret Sieber, and Fred Ross, of the Dillingham staff, have been the guests of Mr. and Mrs. Walter Clarke Bellows at their beautiful home, "Mountain Lodge," in the Catskills, at Shandakin.

Mr. and Mrs. William W. Crimans (Mildred Hyland) are in Toronto, Can. They will both appear in The Wolf next season, opening Aug. 29. Miss Hyland will play the leading female role and Mr. Crimans will play the heavy.

Ione Chamberlin has closed a successful season with Henry Miller's The Great Divide and is spending her vacation with her mother and sister at Oak Island Camp, L. I.

W. P. Nickerson, associated with the management of the Ruswin Lyceum Theatre, at New Britain, Conn., has returned home after a month's vacation at Block Island.

Lottie Blair Parker, author of 'Way Down East and other dramas, is spending her Summer at Great Neck, L. I., where she took an active part in the political campaign for electing a new member of the School Board.

Robert E. Homans, last season with the New Theatre company, has taken the Falmouth Cottage at Williard Beach, South Portland, Me., for the season. Mr. Homans, his wife and two daughters are having a glorious Summer. Mr. Homans is at liberty for next season.

LETTERS TO THE EDITOR.

A Point Well Taken.

NEW YORK, Aug. 3.

To the Editor of The Dramatic Mirror:

SIR.—Having noticed the article in THE MIRROR concerning the blocking of the public highways, I would like to know why actors whose business calls them around the Knickerbocker Building and vicinity are not allowed to stand and even greet their friends without the gentle (?) reminder of "up stage!" or, in other words, "move on!" There does not seem to be any restriction against the ticket speculators, who not only block the pavements, but at times become very annoying and even insolent. Why should this distinction be made? Speaking of a test case seems to be a very good idea if carried through.

DOROTHY DE ECKER.

About Jerry the Tramp.

PORTLAND, ME., Aug. 6.

To the Editor of The Dramatic Mirror:

Sir: In the MIRROR of July 23 was a letter published from the Dramatic Publishing Company, of Chicago, stating that J. A. Fraser was author of Jerry the Tramp, or The Noble Outcast. Jack Summers, who first played the part of Jerry, adapted the play from Imshavogue, and he told Mr. Fraser (who was a friend of his) that he might put his name down as author, as he (Summers) only cared to be known as the actor. If I remember correctly, his widow (Clair Summers) stated the facts and the courts at Chicago awarded her the rights, but she never enforced them. Jack Summers, it is supposed, jumped overboard from a steamer between Honolulu and 'Frisco, as he was last seen on the night they were leaving Honolulu.

Yours truly,
PETER RAYMOND.

WANTED
LEADING WOMAN

For Moving Picture Stock; must be versatile, vivacious and athletic. Permanent position if satisfactory. Application must be accompanied by recent photo. State all qualifications for work. Refer to Dramatic Mirror for responsibility of advertiser. Address PICTURES, care Mirror office.

THE RECORD OF DEATHS.

Virginia Jeffries, a popular stock actress in the West, died at the home of her parents in Columbus, Ohio, July 22. In private life Miss Jeffries was Mrs. Edwin Wolcott. Her husband, whom she married two years ago, survives her. Death was due to spinal meningitis. She first appeared about five years ago with the Empire Stock company in Columbus. Engagements in stock companies in other cities followed. For the past two years she was leading lady of a traveling stock organization known as the Virginia Jeffries Theatrical company. She was twenty-five years old.

May Walters (Mrs. Will A. Peters) died of tuberculosis at Globe, Ariz., July 14. She was born Oct. 30, 1871, at Brooklyn, N. Y., and entered the profession in 1892. She was married to Will A. Peters in 1895. At the time of her retirement, which was caused by the loss of voice four years ago, she was leading lady for Charles K. Champlin. Her remains were interred in the Elks' Rest in Globe, Ariz. Her husband, a brother and a sister survive her.

J. Edward McCarney, for many years treasurer of the Lexington Opera House, Lexington, Ky., died July 25 of paralysis.

Frederick A. Van Ronk, for forty years stage carpenter at the Academy of Music, Brooklyn, died in that city last week, aged sixty-seven years.

Louis Schriber, a well-known cornetist years ago, died in San Francisco, Aug. 3. Mr. Schriber accompanied Adelina Patti and Ole Bull on concert tours as cornet soloist. Mr. Schriber was a native of Germany.

Births

HAYDEN.—A son of Mr. and Mrs. J. Charles Hayden (Ethel Davis), in New York, July 28.

VAN BUREN.—To Mr. and Mrs. A. H. Van Buren, a daughter on July 30.

Married.

ACKEY—BROWN.—Neely Ackey and Viola Brown, at Mantua, O., on July 10.

CURZON—JAY.—Frank Curzon to Isabel Jay, in London, July 25.

DAVISON—PAYTON.—John R. Dovison and Isil Payton, in Centerville, Ia.,

FLANLEY—POLLARD.—O. C. Flanley to Carol Pollard, in Sioux City, July 24.

KLEIN—DALY.—Howard Klein to Estelle Daly, in Jersey City, July 31.

WILTON—DAHL.—Alf T. Wilton to Katherine Dahl, in New York, Aug. 28.

Died

HOLLINS.—Mrs. Redfern Hollins, in Yonkers, July 16, aged 56 years.

JEFFRIES.—Virginia Jeffries, 25 years old, in Columbus, Ohio, July 22.

LAWRENCE.—Frederick M. Lawrence, in Brooklyn, on July 27, aged 63.

McCARNEY.—J. Edward McCarney in Lexington, Ky., July 25.

OVERTON.—John S. Overton, 69 years old, in St. Louis, July 24.

PETERSON.—Clara G. Peterson, in Asbury Park, N. J., July 24, aged 68 years.

PLUMMER.—Ralph E. Plummer, at Schaefling, Upper Austria, on July 15.

STUDLEY.—John B. Studley, 82 years old, in New York, Aug. 7.

SCHRIBER.—Louis Schriber, 83 years old, in Los Angeles, Cal., Aug. 3.

VON RONK.—Frederick Von Ronk, 67 years old, in Brooklyn, last week.

WAKEFIELD.—J. Sellon Wakefield, infant son of Mr. and Mrs. George G. Wakefield (Camille Birnheim), in Manistee, Mich., July 27, aged 10 months 6 days.

WALTERS.—May Walters (Mrs. Will A. Peters), in Globe, Ariz., July 14, aged 39 years.

WILLIAMS.—Billy Williams, in Elizabeth, N. J., July 25, aged 56 years.

WYATT.—Harry C. Wyatt, in Los Angeles, Cal., on July 26.

PARKS AND AIRDOMES

At Washington, Pa., the Airdome broke all records July 25-30. More than two hundred people turned away 30. The King-Lynn Stock company offered Fight for a Million, Shamus O'Brien, St. Elmo, Middleman, The Boy Detective, and Younger Brothers. Howell-Keith company Aug. 1-6. Phil Maher Stock company 8-13. Halliday Stock company 15-20.

Baseball is very much the topline attraction in local amusement circles just now, as the Kansas City aggregation, although hardly a pennant possibility, is well up in the running and going extremely good at the present writing. Nearly fifteen thousand people witnessed a big double header Sunday, the biggest crowd in the history of the game here. While, of course, this may have taken some away from the parks and other amusement places, their absence was not noticeable, as a warm day turned out many thousands more who found the shade and attractions of Electric, Forest, and Fairmount parks very much to their liking. Don Phillipini and his popular band opened a return engagement at Electric Park, July 31, that promises to be even more successful than was his first visit here early in the season, when the weather was not the best for out-of-door amusements.

A season of unusually warm weather at Kansas City, Mo., has made big business at the parks, the Sunday crowd, especially, running well up to twenty thousand and sometimes more at each of the three big amusement resorts. Electric Park again has the Don Phillipini Band, who were here early in the season, and the return engagement promises to be a most popular one. Vaudeville in the German village included acts by the Three Keltons, Courtney and Jeanette, Fox and Evans, Mlle. Zella's Trained Dogs, and a big comedy act called The Return from the North Pole, all pleasing. Other attractions found the usual favor. A big balloon race, with four contestants, was the headline offering at Fairmount Park 31, and an immense crowd turned out. L. M. Bales, of Kansas City; James Danvers, of Syracuse, N. Y.; Henry Porter, of Chicago, and Henry Taylor, of Indianapolis, were the seronauts, the first two named winning in what was declared a dead heat. Forest Park drew many to its cooling shade under the big trees, and a long list of attractions were generously patronized.

At Maple Beach Park, Albany, N. Y., 1-6 were: Four English Rosebuds, Lee Brothers, and Miss Allen, and Morton-Jewel Comedy Troupe as added attraction. Electric Park offered Arthur L. Guy's Minstrels for the week as a special card.

At Millbrook Park, Portsmouth, O., the Casino (Arthur Berthlet) Heartsease, a romantic drama in four acts, is being well received by large audiences. Every member of the company is good, play handsomely costumed and elaborately staged. Atwood Walker is a new member. Items: Leona Hall is able to take part this week after a two weeks' illness. Manager Frank Emerlek announces that the skating rink and dancing pavilion are doing a much better business this season than any previous year.

At Brook's Airdome, Guthrie, Okla., Cohn Comedy company July 24-31 in St. Elmo, Across the Rockies, Lady Audley's Secret, and Roanoke; good company and excellent business. Rentfro's Jolly Pathfinders July 31-6 opened in The Strange Case of Marion and pleased capacity in spite of threatened rain; excellent company and fine business.

At the Fort Scott Airdome (Harry C. Ernich), the Playter Players, with Helen Aubrey in the leading roles, had only fair business week of July 25. Company very good. Plays given: Life's Cross Road, The Professor and the Maid, The End of the Feud, and The Love Promoter. Same company Aug. 1-6.

At the St. Joseph, Mo., Airdome (C. U. Philley and R. Van Houten), the William Grew Stock company covered a wide field with added credit to the company. The first part of the week July 24-30 they appeared in a highly creditable minstrel offering, one of the acts being an original sketch by William Grew entitled His First Attempt. The latter part of the week the company presented Rip Van Winkle, with Lloyd Ingraham in the title-role. Same company in The Speculator and the Circus Girl July 31-6.

At the Dubuque, Ia., Airdome (Jake Rosenthal), Harony Players July 24-27 in The Prince and the Peasant; 27-30 in The Signal of Liberty, drew good houses. Same company 31-3 in The Temptation of Money; 4-6 in The Better Way.

At the Lyric Airdome, Lancaster, O., Manager Tannehill announces that Vogel's Minstrels will open there Aug. 15.

At Frank Head's Airdome, Hot Springs, Ark., the Edwin Barrie Stock company July 28-31; to good business. Hickman Bessey company in Dora Thorne Aug. 1-14, opened to capacity.

At Newport, R. I., Sheedy's Freebody Park (Charles E. Cooke), Ward, Klare and Ward, Reid Sisters, Gordon and Marx, Pedersen Brothers, Alvolo and Othelo, Grace De Marr, Howard Brothers, Alfred the First. Good bill to fine business Aug. 1-6.

The United Shows Carnival company had an excellent week at Rogers' Band Park in Goshen, Ind., July 25-30. The patronage was surprisingly good. It is estimated 7,000 people paid gate admission, and the five paid attractions were all well patronized. The carnival came from Benton Harbor and went to Coldwater, Mich.

At Central Park, Dover, N. H. (Edw. F. Galligan, res. mgr.), J. W. Gorman's Musical Comedy company delighted good business July 25-30 with Boys and Girls, by Matthew Ott. Jonathan Keefe made a decided hit and was ably supported by Edw. Fox, James Bevius, Dan Morrison, Hazel Dunham, Mabel Goulding, and Katherine Powers. My Girl 1-6.

At Harrisburg, Pa., Paxtang Park (F. M. Davis, mgr.): Week of July 25: Nat Arthurs' Musical Travesty co. drew excellent business. The co. consists of Nat Arthurs, Harry Carter, Don Furguson, Earl Gates, Andrew Cherry, Martha Blandford, Evelyn Grey, Mary Gates, Margaret Reed, Emma Mack, Kitty Lynn, Dorothy Chapple, Ada Coleman, and Beulah Coleman. The usual specialties were offered and well merited applause was the reward. This form of entertainment is a novelty at the park and varied the monotony of minstrels and vaudeville and drew large crowds. The offering for 1-6, Burrows-Travis co.'s sketch The New Boy.

At Lincoln Park (George W. Goett, res. mgr.), Worcester, Mass.: The King of Carabia July 25-30; a musical smoke in two puffs, was presented by J. J. Flynn. Good singing and plenty of comedy blew away the smoke and sent good houses home in smiles.

The United Shows Carnival company filled a week's engagement at Rogers' Goshen Band Park in Goshen, Ind., July 25-30, doing very good business throughout the week and gave excellent satisfaction.

The Princeton, Ind., Airdome (W. Drollinger) opened July 11, when Charles K. Franklin presented the Princess Bryant Stock company in Devil's Lane. The company is giving great satisfaction and has made many friends; besides Mr. Franklin it includes J. J. Cody, George H. Ford, W. C. Hodges, T. L. Hiley, Marie Mallory, Marion Bradbury, and Princess Bryant.

At Johnstown, Pa., Luna Park (John Hinkel): The Musical Brandons and Sid Winters, July 28-30. Beginning Aug. 1 farce comedy will prevail. Elsie Williams and her company, composed of Jack Le Roy, Frederick Judd, Verda Stoll and David Henninger, will present Topsy-Turvy Flats the first half of the week and The Bachelor and the Baby the latter half.

At the Dubuque, Ia., Airdome (Jake Rosenthal), Harvey's Players in Alaska July 17-20 in The Gambler, 21-23; good business. Same company 24-27 in The Prince and the Peasant; 28-30, The Signal of Liberty.

At Washington, Pa., the Airdome Amusement company (C. W. Maxwell), Reese Brothers Afrikander Minstrels July 18-23; fair company, good business. King-Lynn Stock company July 25-30. Howell-Keith Stock company 1-6. Phil Maher Stock company 8-13.

At the Fort Scott, Kan., Airdome (Harry Ernich), Harry Wilson's P. and W. Players played to the biggest business of the season July 17-23. Plays given: An American Beauty, Lynwood, The Princess and the Pauper, and A Royal Passport. The Playter Players open 25 for two weeks.

At the St. Joseph, Mo., Airdome (C. U. Philley and R. Van Houten), the Wm. Grew Stock company presented The Man on the Box and Camille July 17-23. In the former play Robert Enders doubled in two small parts and scored a decided personal hit in both. The Man on the Box was one of the best presentations the company has put on; business good. Same company will appear as minstrels 24-30 the first part of the week and present Rip Van Winkle the last half.

Joe Girard, amusement manager for Coney Island Park, near Cincinnati, has been putting in unusually strong attractions at that resort, both out-doors and in the theatre. During the last week in July he had Adile and her lions, and the first week in August he featured the six Webers, acrobats, others on the bill being Lamont and Willham, comedy transformation scene; Harry Lake, comedian; H. B. Campbell, black face; Three Sisters Kelcey, whirlwind dancers, and others. Manager Girard reports record business.

At Rustic Theatre (Edw. F. Galligan, res. mgr.), Dover, N. H., the J. W. Gorman Musical company more than pleased good business July 18-23 with The Girl and the Man, by Matthew Ott. The company is O. K., with Hugh Fay, Elsie Mynne, Fred Ormand, Augusta Gill, Helena Peters, Elma Delaro, George J. Peters. The musical numbers are good, especially the solos by Miss Mynne. 25-30, Boys and Girls.

DATES AHEAD.

Received too late for classification.

BIJOU STOCK (Klimt and Gazollo, mgrs.): Chicago, Ill., July 3—indefinite.

ELI AND JANE (Harry Green, mgr.): Remington, Ind., 12, Rensselaer 13, Veedersburg 18.

FIELD'S MINSTRELS (Al. G. Fields, mgr.): Marion, O., 16, Wooster 17, Canton 18, Warren 19, Astabula 20.

MAHER, PHIL, STOCK (Leslie E. Smith, mgr.): Washington, Pa., 8-13, Steubenville, O., 15-20.

NEW CRITERION STOCK (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.

POYNTER, BEULAH (Harry J. Jackson, mgr.): Columbus, O., 15-17, Coshocton 18, Cambridge 19, East Liverpool 20.

TILLY OLSON (Carl M. Dalton's): Rhinelander, Wis., 14, Crandon 15, Merrill 16, Wausaw 17, Stevens Point 18, New London 19, Appleton 20.

LETTER LIST.

Members of the profession are invited to use THE MIRROR *post office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.*

WOMEN.

Ayres, Cecelie F., Mrs. Jas. Ashley, Ardis Allworth, Nellie Adams, Mrs. Maclyn Arbuckle, Mabelle Arzella, Alberta C. Armstrong, Marion Abbott, Ullie Akerstrom, Adrienne Augarde.

Benson, Marion J., Ruby Bridges, Mrs. Harold Blake, Bertha Britton, Mrs. Jack Brower, Mrs. W. J. Brady, Evelyn Boyce, Mrs. Wallace Brownlow, C. Blandick, Marcella Barwald, Edna Wrenn, Monte Blair, Edna Bates, Mrs. L. C. Bell, Brownie Bellings, Marie Baxter, Kate Blancke, Henriette R. Browne, Edith R. Black.

Christoffersen, Anna, Catherine Carter, Bertha Creighton, Jane Carleton, Rose Curry, Ida Conquest, Ida Cook, Mrs. Frank Campbell, Bertha Crouch, Hazel Carlton, Phyllis Carrington, Irene Chandler, Florence Craig, Kate Campbell, Lizzie Cougher, Bessie Carrette, Rachel Crothers, Nell V. Claire, Frances Comstock.

Dixon, Mrs. P. O., Delia De Show, Florence Davis, Ada Dwyer, Mabel Deluth, Dolly Dorsey.

Evelyn, Sylvia, Mrs. C. Wm. Elliot, Ida N. Ellis.

Fraser, Lillian, Mrs. Chas. E. Fisher, Marguerite Faust, Mrs. Mart Fuller, Lillian Field, Marion Fairfax, Mary Faber, Inez Forman, Jean French, May Z. Fine.

Gilmour, Leta, Mrs. E. T. Gately, Mae Guyer, Grace Guernsey, Elsie Glenn, Marion Goodwin, Vates Gwensoir, Natalie B. Gilman.

Herbert, Mrs. Sidney, Bessie Hill, Mrs. Gene Hughes, Blanch Holt, Selma Herman, Maude Hillman, Georgia Harvey, Kate Howland, Mrs. Chas. J. Harris, Ethel Harvey, Louise C. Hale, Gertie R. Heron, Beryl Hope, Martha Hansford, Elizabeth Hardy, Warda Howard, Frances Hayden, Alice Hamilton, Joe Haywood, Marie Harris, Ida B. Hunt.

Johnson, Emily, Natalie Jerome, Uarda Johnson.

Kinvir, Mable, Genevieve Kane, Margaret Keeler, Bessie C. Knowles.

Lee, Bessie, Pansy Le Roy, Elfreda Laselle, Jennie Lee, Nellie Lynch, Mrs. Frank Lavarnie, K. Loftus, Norene Luthy, Marie Le Claire, Roy Lewis, Mary E. Le Vire, Nina Lyn, Lillian Le Roy, Mildred Lowell, Emily Lytton, Edith Lemmert, May Labey.

Mare, Agnes, Elsie Murray, Ida Made, Mary L. Mayo, Mary Mooney, Mabel Merlyn, M. Montague, L. May, Etta Mohr, Beryl Morse, Nora May, Gertrude Millington, Bessie Miller, Lucia Moore, Lucy Milliken, Nellie Minto; May Martine, Louise Montague, Nicholson, Evelyn.

O'Malley, Eileen, Gene Ormond, Elita P. Otis, Lulu Oberle, H. Ormsbee.

Pearl, Violet, Nell V. C. Pryor, Doris Payne, Marie Pert, Flora Parker, Pauline E. Perry, Natalie Porter, Natalie Perry.

Reid, Florence, Kitty Rister, Zelma Rolston, Katherine Raynore, Marie Ramy, Mae Rossmore, Dorothy Russell, Elsie Ridgely, Bessie Rogers, Georgia Russelle.

Scott, Ivy, Mrs. Daniel Saffarrans, Mrs. Steve Stephen, Marion Sherwood, Nora Shelby, A. Shaefer, Josephine Stanton, Margaret Snow, Leona Stephens, Sue Stillman, Mrs. Truly C. Shattuck.

Thornton, Kittie, Cora Thomas, Gertie Tullette, Jeanne Towler, Mrs. R. M. Taffarrany, Lovell Taylor, Mabel Turner, Clara Thropp.

Veazie, Allie, Gertrude Vanderbilt.

Williamson, Agnes B., Sophie Williams, Ethel Winthrop, Lillian Woodbury, Bessie Wynne, Isabel Waldron, Helen Wilton, Bertha Whitney, Bert K. Wilbur, Blanch Walsh, Lucy Weston, Olga V. White, Rebecca Warren, Evelyn Westbrook.

MEN.

Anderson, Rich'd, V. Allen, Julian Anhalt, Jack Amery, Daniel V. Arthur.

Bristor, Billie, Howard C. Barns, Frank G. Baker, J. A. Butler, Albert Bruning, Donald Bowles, Rich'd Buhler, Jack Bell, C. B. Bosworth, Robt. Barton, Barney Bernard, Dan Bruce, Edmund Barrett, B. S. Bunn, Ollie H. Bundy, Tom Butler, Wm. S. Bates, Nelson Beilthazer, Earle Burgess, Aldrich Bowker, Edmund F. Billings, Bates and Shalvoy.

Clark, J. P., P. Cavanaugh, Arthur Chatterdon, Stephen Clarkson, R. C. Chambuhn, J. Carryan, Harry M. Collins, Wm. Clifton, Robt. Craig, Wm. H. Crane, H. Carrol, Murray Carson, F. T. Caspers, Spencer Charters, Thos. Carroll, Guy Coombs, C. H. Carlton, Edw. Cole, Billy Carpenter, Robt. Cummings, F. J. Camans.

Day, Jas. F., Joe Drum, Henry Dixey, Robt. L. Dailey, Kenneth Davenport, Tom H. Davies, Dudley Digges, Wm. C. D'Arcy, W. C. De Witt, W. A. Dempsey, Robt. F. Downing, Ulysis Davis, Harry Dickeson, Jos. D. De Forest.

Emerson, Gerald, Prince Ellwood, Wm. E. Ely.

Frick, J. Albert, Ted Farnum, Max Freeman, D. E. Fairbanks, Edw. Fowler, C. Fisher, F. J. Ford.

Gage, Fred'k, Geo. Germane, Carl Gee, T. W. Gardner, Jos. S. Gillow, Harry E. Godfrey, Henry D. Gardner, Henry Grodsky, Chas. Grapewin, Geo. S. Grennell, Harry Gunson.

Hope, Francis, Walter Hubbell, Jos. E. Howard, Andrew Hamilton, Fred Hornby, W. S. Hart, Bert Howard, Lester Howard, C. H. Hamersley, W. A. Howell, G. Harper, Harry C. Hudson, L. Holmes.

Ingram, Harry, Robt. Ingersoll.

Jones, Al. R., Walter Jones, Ralph Johnson, J. M. Jacobs.

Kennedy, H. B., Jack H. Kohler, Frank Kingdon.

Love, Rich'd, Rich'd Lancaster, Chas. Lindholm, Jack Leary, Frank Lyman, Stewart Lithgow, M. B. Leavitt, Bob Lawrence, Geo. Le Soair, Jean Leemans, G. A. Lyons, Gilman Low, Geo. Lund.

Mainhall, Harry, Carl F. Miller, Sidney Mansfield, J. Maguire, J. F. Maas, Leslie Morosco, R. Owen Meech, Walter More, B. Merrill, Harry Meriayer, A. E. Morgan, Walter Moye, Edw. Martindel, Chas. E. Mitchell, R. Morgan, Chas. F. Miller, Sam J. Murray, Armond Melnotte, Cyrus H. Martin, Raymond Manion, Wm. D. Miles, Robt. McQuoid, Ellis McClellan, Leon McReynolds, H. A. McFadyn, Robt. McBride.

Neville, Hubert, Victor L. Newman, Tom Nelson, Thos. Nye, Bobby Newcomb.

Olmi, Geo., Jno. S. O'Brien, Armagh O'Donnshey, Emmet O'Conner, Tom O'Brien, J. Hall Owen, Eugene Ormond.

Price, J. Parsons, E. R. Platt, Jno. T. Prince, Harris R. Pierce, A. L. Philis, Herman Phillips, Tom Parry, E. C. Parker, Henry J. Pierce, Eugene Power, Chas. G. Pearce, Harry M. Percy, E. D. Price, J. G. Peede.

Rochester, Wm., L. S. Reede, H. C. Robey, Earle Ryder, Edw. E. Rose, T. J. Richardson, Seymour Rose, Wm. H. Reynolds, Jno. W. Rehanser, Will N. Rogers, Wm. H. Raynore, Frank Readeck, Maurice Robinson, Yoan Rudisell, Thos. T. Ryan, G. Bert Rodney, W. P. Richardson, Walter H. Reynolds, Jno. W. Rankin, Wilfred Rogers.

Salerno, Antonio, Jos. Selman, Frank Smedley, Thos. Shearn, W. R. Seeley, Frank L. Short, Harold M. Shaw, A. Q. Scammon, Harry Smith, H. G. Scott, J. Anthony Smith, Frank Smithson, Harold M. Shaw, Wm. B. Singer, Geo. Stokes, Thos. I. Seabrooke, Walter Stonerock, Eugene W. Shakespeare.

Terry, Frank, Edw. Troutman, Wm. C. Tisdale, Claude Thardo, David Towers, Edwin Trevor, Ferd Tidmarsh, Edw. Temple.

Vincent, Edw., Edw. Varney, Chas. A. Van, C. W. Van Dyne, Jno. Von Aspe.

Wall, Al., Fred C. Whitney, Chas. O. Wallace, Sam Weller, Jno. Waldron, Clarence R. Wilbur, J. Wellekens, Russ Whytal, Chas. Wyngate, Ralph Wordley, Chas. Wimsett, Ted Weller, Jack Wyatt, J. E. Whelan, Young, Geo. O.

REGISTERED MATTER.

Elsie Ridgely, Laura Rea Byrth, Jas. Corte, F. A. Demarest, Clara Paulet, M. B. Moulton, Frank Rowan, Franklin Waltman, Ernest Franconi, Sidney McCardy, Walter N. Lawrence, Sophia Martens.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

At Lincoln, Neb., the Sells-Floto Circus is extensively billed for an appearance on July 26. Considerable interest aroused over report of reduction of price of admission.

The Barnum and Bailey Circus gave two performances at Kansas City, Mo., July 25, to big crowds, in spite of the heat. Many new acts and unusual features found ready favor.

Threatening weather did not prevent Buffalo Bill, Pawnee Bill from doing a large afternoon business and fair at night at Goshen, Ind., July 27. It was Colonel Cody's first visit there since Aug. 13, 1896, nearly fourteen years. The Wild West-Far East succeeded in keeping all big competition out of Goshen by the heaviest advance billing the town ever experienced. The haul from the railroad to the lot, less than two blocks, was the shortest on the show's entire itinerary.

Ringling Bros. Circus gave two excellent performances at Grand Rapids, Mich., July 25, and drew big business both afternoon and evening.

At Luna Park, Cleveland, O., Louis Rich's Concert Band will be the musical attraction July 25-30. Mr. Rich is the talented young leader of the Euclid Avenue Opera House Orchestra, which is a guarantee of good music.

At Fontaine Ferry, Louisville, Ky., week July 24, the following people scored satisfactorily: Butler and Bassett, John R. Gordon and company, Hazel Spengler, Arthur Rigby and Valadon the magician. Ida Fuller in her fire dance La Sorciere is underlined. Business continues good at Riverview Park. Dancing, swimming and out-of-doors amusements appeal to the patrons, and the concerts given daily by the Banda Rossa under Signor Sirignana with Edna Whistler as the soloist are strong attractions.

Car No. 2 of Ringling Brothers' Big Circus was at Oshkosh, Wis., on Aug. 1, billing the town for a performance Aug. 16.

Charles M. Connors was in charge of Sells-Floto car No. 1 when at Elgin, Ill., July 28 billing that city for Aug. 11. Miller Brothers' 101 Ranch comes to Elgin Aug. 29.

Forepaugh and Sells Brothers' Circus is billed for Aug. 18 at Oswego, N. Y. Extensive advertising has been done in the surrounding towns, and a record business is predicted.

Barnum and Bailey's Circus will play two performances near Recreation Park, Spokane, Wash., on Aug. 15. Buffalo Bill's and Pawnee Bill's combined show will be in Spokane Sept. 5. S. H. Fielder, in charge of the advance advertising car, says this tour is being advertised as positively the last by Colonel Cody.

Campbell Brothers' Circus is expected at Sault Ste. Marie, Mich., on Aug. 6.

THE CHICAGO STAGE

Richard Carle as Jumping Jupiter—Eleven Theatres Are Open—The Midnight Sons at the Lyric—George Lederer Goes to New York—Personals and Items.

(*Special to The Mirror.*)

CHICAGO, Aug. 8.—Richard Carle has recently been a sort of jumping star and this fact may have given him the inspiration to call his latest essay at musical comedy, at the Cort, Jumping Jupiter. He twinkled in The Echo at the Studebaker, then his light went out for a few weeks. Suddenly it reappeared in the vaudeville heavens at the American Music Hall, and then it disappeared for a month to shine again at the Cort, beginning last Thursday night. Jumping Jupiter is a rather fortunate concurrence of incidents and personalities, none too deep for a Summer entertainment. It is ingratiating and its geniality is undisturbed by even a suggestion of suggestiveness. There is plot enough, and some of the songs are unusually good. Mr. Carle is more in evidence than he was in The Echo, and as soon as time will permit he will probably place Jupiter among his most characteristically developed and finished characters. All of the music is selected, and since the eclectic plan admits of change at any time, an improvement in the songs in several instances may be expected. There could be a better song for Joseph Miron, for instance. The press has given the production a good reputation, and the attendance has borne out this impression of success. The play takes its name from the sobriquet of a professor of dermatology, Jupiter Goodwillie, who supposedly gets his nickname from being kept on the jump by a happy thought of his son, who suddenly forces him to acknowledge a strange young woman as his wife. This complication, the professor being married, produces comedy as usual. The young woman who causes all the trouble is a former inspiration of the son in Paris, who suddenly appears upon hearing of his engagement, and demands $10,000 hush money. Edna Wallace Hopper plays Connie, the woman in the case, and looks as fetching as ever in her various costumes and big hat. She recites a song effectively, although there is just a touch of Laura Jean Libby in the romance she imparts to it. She behaves nicely in the acting. Will Philbrick plays the fiance's father in his usual way and appeals successfully to most of his audience with his mugging and eccentric walk. His "coon" song is one of the most popular of the production so far, due chiefly to his good delivery of it. Jo Miron, who had a good song and part in The Kissing Girl, plays a retired officer in his good, robust manner. Lillian Shaw has two songs which she sings well, and Ina Claire is attractive and natural as Molly Pebbleford. Pauline Perry is another pretty woman in the cast, who plays her rather uneventful part well. Frances Kennedy, well known here from her long engagements at the La Salle, gives heartiness and good looks to the part of Mrs. Pebbleford. There are several young men parts played by Burrell Barbaretto, Lester Crawford and Madison Smith with sufficient ability. Susanna Willa as the professor's wife gives a touch of sweetness and confidence to it, which makes it unusually agreeable. Jessie Cardownie has the part of Betsey, and Murray D'Arcy plays the butler. There is a chorus of rather tall young women, sufficiently attractive, but insufficiently grouped and displayed, it seemed, last week. They wear plenty of clothes and were not at all obtrusive. There are three acts, two interiors of the smoking room and music room, and one exterior scene, a garden, which is beautifully done. The play was staged by Mr. Carle.

William Norris and bride have returned to the city from Wisconsin forests and gone East.

Mrs. Fiske will include Pillars of Society and possibly a new play by Gertrude Atherton in her repertoire for her month's engagement at the Grand Opera House next October.

Adele Rowland and Zoe Barnett have been added to the company of The Sweetest Girl in Paris, the opening production at the La Salle Opera House.

William A. Brady is quoted as promising the first production of The Naked Truth in this country here, with Dixey, and of a new play by Justin Hartley McCarthy which will be included in the Mantell list for this city.

The Red Mill is at the National this week. James Crowley, William Moore, Otto Koerner, Alvin Laughlin, Carl Hartberg, S. W. Stott, Harry R. McClain, Cecil Summers, Agnes Major, Venice Martyn, Adeline Stern, Georgie Harbey are in the company.

The bills this week: Cort, Richard Carle in Jumping Jupiter; Whitney, My Cinderella Girl; Illinois, Girl of My Dreams, with John Hyams and Leila McIntyre; Olympic, The Fortune Hunter; Princess, Baby Mine; Ziegfeld, Girl in the Kimono; Chicago Opera House, Girl from Rector's; Lyric, Midnight Sons; National, Red Mill; Powers, Her Son; Bijou, Cowboy and the Squaw.

The new production at the Princess, The Wife Tamers, will be seen Aug. 21, and on the same date Baby Mine will be transferred to the Garrick. This week at the Garrick Are You a Mason, special production for the Knights Templar conclave.

The Old Town will return to the Studebaker next Monday, reopening the season, and W. A. Brady may open the Grand Opera House on the same date with Jim the Penman.

The Chicago Opera House, Illinois Theatre and the American Music Hall reopened for the season last Saturday night.

Vesta Victoria, with several new songs and a few of her old favorites, has been in high favor at the Majestic, winning many recalls from the crowds. She remains this week. The Old Soldier Fiddlers reached the sympathies of the audience and got a great deal of applause. The Asahi Japs were as successful as before.

A dramatization of the character of Saul, in the Bible, was red by Marcus La Blanche, the author of it, to a number of secretaries of the Y. M. C. A. last week. It developed four chief scenes. Saul after the fight with the Malakites, quarrel with Samuel, plotting to kill David, and the death of Saul. Mr. La Blanche will shorten the play with a view to reading it on a lyceum tour.

Manager Herbert Duce started the new season imposingly last Monday with The Midnight Sons at the Lyric. The big production served further to introduce the handsomely redecorated theatre, formerly the Great Northern, as a playhouse of the first class. Fortunately the weather was cool most of the week, and this, with the fame of this Broadway "show," resulted in large audiences. The big leader of the new season was cordially welcomed by the critics. It appealed with general success and frequent applause to the houseful Wednesday night. The originality, the populous scenes, the clever vaudeville introductions, several songs of more than usual charm, and the plentiful humor were all appreciated. The song, "Kelly's Gone to Kingdom Come," was selected by the audience for several encores, and the moving picture of a receding train, with platform of the observation car filled with chorus women, also excited enthusiasm. The illusion was complete. Harry Fisher early began to be noticed as a source of fun and long before the close of act one his popularity was established. Maud Lambert, Stella Tracy, and Nan Brennan were a trio to whom the audience frequently tendered its tribute of esteem. The success of the Kelly song was largely due to the way Miss Lambert sang it, and Miss Tracy had to repeat several times the chorus of her chief solo, in which she revealed an unsuspected voice. Denman Maley's antics as the narrow man were accepted as good comedy, and George A. Schiller's Nat Goodwin-like Senator Noyes formed a clever and substantial central character, well acted. The chief source of laughter proved to be a popular star of farce comedy in seasons now some years removed—George W. Monroe. His spontaneous and intelligently restrained Irish woman was thoroughly relishable and his success in his monologue was enough to make any vaudeville star envious. The dancing of Mazie King won numerous encores, and the whirlwind dance of the Millers had to be repeated in spite of its strenuous character. There is a prospect that The Midnight Sons will be a favorite with the 50,000 Knights Templar and their 50,000 friends, who are spending $5,000,000 to $10,000,000 with us this week about in the pillared, arched, flagged and buntinged streets and the decorated cafes.

Rosalind at The Red Gate appealed successfully to the Englewooder at the National last week as the first arrival of the new season. Cuba Nible as Rosalind had a character well suited to her, and played it so well that her audience soon grew enthusiastic.

There is a sort of sensation in the Chicago world of the stage. One of the numerous graft scandals of the late unlamented session of the State Legislature centres about an alleged effort to get $15,000 from Chicago theatre managers for changing the child labor laws to let children of tender age play. Testimony before the Grand Jury at Springfield, the State capital, has been given by Harry Askin, manager of the Grand Opera House and the La Salle, by Percy Hammond, the critic of the *Tribune*, by Lincoln Carter, redivivus, and George Lederer, of the Colonial. The case is to be transferred from Springfield to Chicago, and the State's attorney here will continue the investigation.

George Lederer is to leave the Colonial and Chicago after several years as manager. He is wanted by Mr. Erlanger in New York as a producer, having again showed his ability with Madame Sherry. It seems that the arrival of Madame Sherry and Mr. Lederer in New York will be about simultaneous. James J. Brady, the well-known press representative, whose ability has been devoted in times past to the glories of circus literature, is to be manager in place of Mr. Lederer at the Colonial.

Mabel Barrison is heading the stock company at the Alhambra, Milwaukee, for the rest of the Summer.

Flossie Hope will appear in place of Ethel Johnson in The Echo at the Studebaker next week.

Bert Baker, Lottie Gladstone, and Elsie Herbert will be in Victor Moore's Man from Coney Island company.

The opening of the La Salle has been postponed till Aug. 29. Addison Burkhardt, one of the authors of the opening play, is attending rehearsals.

OTIS L. COLBURN.

OMAHA.

Miller Stock Company Doing Well—Six Houses Soon to Open.

The Miller Stock co. is playing a Summer engagement at the Krug; bills for the present week being The Sheriff of Sandy Fork, to be followed by a Southern Romance. This co. is under the direct management of Doc Breed, local manager of the Krug. The regular season of the Krug will open 28 with The Show Girl.

The Gayety is also open and giving a good presentation of Summer time vaudeville at popular prices.

The outdoor resorts are reaping a harvest this hot weather, the Hillman Stock co. giving a good production of The Governor. At Manawa and Courtland Beach the usual band concerts are prominent features with vaudeville during the intermission. C. C. Collin is to be permanent manager of the American Music Hall, our latest new theatre which opens 29. The Brandeis will open early in September, and it is thought that Billie Burke will be the first attraction. Regular season at the Gayety opens 28 with The Beauty Trust. Each attraction will run a full week, which is an improvement over last season, when the extravagansas were here only six days in the week. The Orpheum also promises to open 28, and the Boyd at about the same time, so that in a short time we will have six theatres going at full blast. Success to them all.

J. R. RINGWALT.

DENVER.

Charles Waldron, A Prime Favorite at Elitch's—Hows's Pictures at the Tabor.

Elitch's Gardens had another big week with Brewster's Millions, delightfully presented by the stock co. Charles Waldron won much favor. Willette Kershaw, Harrison Ford, and John Daly Murphy added to the general success. Miss Kershaw left the co. July 30 to begin rehearsals in New York with The Country Boy. Ina Hammer will assume the leading feminine role in The Lion and the Mouse 31-6. William Collier opens a four weeks' engagement 7.

Lakeside, Luna Park, and the Tuileries are all drawing big crowds, and the Majestic and Pantages', downtown, are presenting good vaudeville bills to big business.

Lyman B. Howe's remarkably interesting motion pictures attract hundreds of people to the Tabor every afternoon and evening. The Orpheum opens the regular season Sept. 1.

MARY ALKIRE BELL.

SEATTLE.

Mrs. Fiske Well Received at the Moore—The Lawrence Players Return

At the Moore Mrs. Fiske, supported by the Manhattan co., appeared in Becky Sharp July 25-30, matinee 30, which drew medium and large houses. At the opening performance, on which occasion there were many society people present, Mrs. Fiske was given a cordial reception, and her work won the encomiums of the local press. Aside from the excellent staging, appropriate costumes and the artistic presentation of the play, considerable interest centered around Act II., representing the Duchess of Richmond's ball, an event which actually occurred amid the stirring scenes of the campaign which resulted in the downfall of Napoleon at Waterloo. In the cast were Florine Arnold, Mabel Reed, Veda McEvers, Helena Van Brugh, Merle Maddern, Grace Redlands, Ethel Morley, Holbrook Blinn, Robert V. Ferguson, Wilfred Buckland, Henry Stephenson, Sheldon Lewis, Edward Mackay, Harold Russell, and others, who rendered excellent support. Same co. also appeared in Ibsen's Pillars of Society matinee 28, Margaret Anglin in The Awakening of Helena Ritchie 1-6.

Alhambra will reopen with Richards and Pringle's Georgia Minstrels in A Corker from Cork 31-6.

Miles Poindexter, insurgent Senatorial candidate, addressed a large and enthusiastic audience at the Grand 23.

At the Seattle Ten Nights in a Barroom 24-30 pleased audiences averaging good business. Edward Kellie as Sample Switchell showed his skill and resourcefulness to the best advantage. In the cast were Jane Tyrrell, Claire Sinclair, Anita Allen, Eva Earle French, True Boardman, George B. Berrell, Frank Seaward, Sidney Paine, Susie Howard, and Corbett Morris, who contributed to the success of the performances. Same co. in The River Pirates 31-6.

The Del. S. Lawrence Players, after an absence of four months or more, appeared at the Lois in The Clansman July 24-30, which drew large audiences. Mr. Lawrence and other favorites in the cast were given a hearty reception. In the cast were Jane Kelton, Daisy Davra, Clara Beyers, Plucky Baldwin, Margaret Neff, J. Will Pike, Carl Stockdale, Alf. T. Layne, S. M. Griffith, Philip Sheffield, Lee Morris, Ermin Seavey, Mr. Opal, Carl Millen, Mr. Mackay, and Ira Parks. Same co. in Going Some 31-6.

BENJAMIN F. MESSERVEY.

CINCINNATI.

Vaudeville at Grand and Robinson's Drew Well—Ben Greet's Players at the Zoo.

Good business continues at the Grand regardless of vacation season. Scott and Reita, clever artists, appear in Black and White, and Hazel Arnold is pleasing in story, song and contortion dancing. The motion picture part of the vaudeville is extra good.

Lapetite Laurie and co. appeared at Robinson's 1-6, introducing America's greatest hand balancer, who was a drawing card at that popular theatre, whose management is conducting the vaudeville at the Grand.

Crowds poured into Chester yesterday, and especially during the evening, to take advantage of the cool refreshing bathing beach. The leader in the free vaudeville is Jiu Jitsu exhibition.

The Ben Greet Players will give in repertoire during the week at the Zoo Merry Wives of Windsor, Twelfth Night, Comedy of Errors, The Tempest, and As You Like It.

The header at Lagoon for this week is Herschel Mayall as Rip Van Winkle, supported by the Park Stock co.

The Battle of Santiago takes places nightly on the lake.

A. J. MCNAIR.

BALTIMORE.

Theatrical Business at a Standstill Here—Parks All Doing Good Business.

Ford's is still the scene of Lyman H. Howe's interesting collection of motion pictures; a very delightful programme being presented 1-6. At each presentation the house was well filled.

Light vaudeville at the Suburban and Electric Park, and concerts at River View and Bay Shore are the only other means of entertainment open to the comparatively few people remaining in the city; but each night finds a large and enthusiastic audience in attendance.

HAROLD RUTLEDGE.

Red, Weak, Weary Watery Eyes

Relieved by Murine Eye Remedy. Try Murine for Your Eye Troubles. You Will Like Murine. It Soothes. At Eye Touic.

NEWS FROM BOSTON

Uncertainty of Opening Dates—The Merry Widow—The Great Chinatown Trunk Mystery—Girls—Three Million Dollars—A Notable Birthday Celebration—The Coburn Players—Personals.

(*Special to The Mirror.*)

BOSTON, Aug. 8.—With two new houses opened Boston's dramatic season looks as if it had some activity, but as a matter of fact there is greater uncertainty than ever before in some respects, with several houses that do not know positively about their opening attractions or the dates of beginning. Still, that is about as well, for many times announcements have been made with a whole series of preparations, and then at the very last moment a kaleidoscopic shift would be made and everything would be new. Times have changed since the Boston managers would know in June with what they would open in September.

Most important of the events of the night is the change of bill at the Majestic. This cannot be called a reopening, for this is the only house in town which has not closed, Plucky Charlotte Hunt has won a new popularity for herself in the first season of her stock company, and has secured a reputation with a new class of audiences from those before whom she played at the Bowdoin Square. Now as she retires with her laurels The Merry Widow comes back to town after nearly two years of absence, and takes the time originally held by Henry W. Savage originally held at the Tremont before the change in alliances which moved him away from the syndicates. The cast, practically a new one, has been playing for a week in Halifax and the Provinces, getting everything in shape for the Boston opening.

The Grand Opera House also opened its regular season to-night, and as a thriller presented The Great Chinatown Trunk Mystery. There came near being trouble for this piece, for some sealous teachers in Chinese Sunday schools got busy when they heard of the announcement of the piece here. Promptly writing to Mayor Fitzgerald, they asked for a hearing to protest against the piece. It did very little good, for the Mayor recalled the hornet's nest which he stirred up when he started on dramatic criticism of The Clansman. As he let the protest pass to a honey-coated oblivion, the Chinatown trunk is quite as mysterious as ever.

Lindsay Morison's Stock company, making a new change of bill after a fortnight of the rural simplicity of Bingville Bugle, presents Girls, which had never been seen here by a stock company. Quite the most important feature about the presentation was the fact that it brought back to Boston Eleanor Gordon, who was Mr. Morison's leading lady when he had his former stock company at the Boston. Although she has been in Los Angeles for her vacation, she crossed the Continent to finish the season here, and she to receive a rousing greeting upon the occasion of her reappearance. She always had a specially enthusiastic following when she played here before.

Three Million Dollars is fitted with good things, and it is being rapidly whipped into shape by Charles Marks at the Colonial, where it promises to have a late success engagement, all the more satisfactory since it missed the excessive heat that came earlier in July. One of the hits of the production is the series of imitations by Juliet ?, who has successfully emerged from vaudeville. May Boley has an anti-fat song that is screamingly funny, and Louis A. Simons plays a series of episodes borrowed from the "Let George do it" cartoons. The best acting is by Mack Smith, who is as good as he was in The Traveling Salesman, and the best singing comes from George Lydecker. The music, by the way, is all good and catchy.

At Keith's the excellent vaudeville programme of the week is headed by Dr. Herron, the man who tamed electricity. Others in the bill are Sergeant Brennen, Angelo Dolores and company in Cupid at Home, the Empire Comedy Four, Kaufman Brothers, Carleton, Lee Brothers and Mr. and Mrs. Damon.

E. H. Crosby, dramatic editor of the *Post*, and his wife, returned last week on the *Cymric*, from an extended European trip. They were at Constantinople when a boatman gave them the surprising information of the result of the fight at Reno.

Luther O. Emerson, the veteran composer of church music, celebrated his ninetieth birthday at his home in Hyde Park last week, when many old friends called. At the reception a feature was a duet which the aged musician sang with Mrs. Helen E. H. Carter-Wright. She sang in Pinafore in the old Boston church choir company, and was the Bettina in The Mascot at the old Gaiety in the early eighties, in the same cast with Lily West, now better known as Amy Leslie, the Chicago critic. A letter of congratulations came from H. C. Barnabee, the veteran comedian of the Bostonians. Mrs. Emerson also sang an old song composed by the father of Henry Russell, director of the Boston Opera company.

John Glendenning and his wife, Jessie Millward, have been at Bearsden, Athol, as the guests of Acton Davies, of the New York *Sun*, ever since they concluded their stay at Winthrop Beach.

There was a great crowd at the Charlestown Bridge one day last week when it was announced that La Diva Venus was going to dive from the high pier of the bridge, but as she did not appear, all went away disappointed.

John Bowman, of the Colonial, came back from Sebago Lake in Maine just in time for the opening of the new season. He was a member of the theatrical colony there, which included Herbert MacVeagle, of The Man from Home, Sallie Foster and Al Livermore.

A tendency of the times in Boston is the announcement that McKenney and Waterbury, the biggest house in town dealing in gas and electric fittings, are going to give up all their billboards and depend upon the papers for publicity. There has been quite a lively crusade again.

The Johnson-Jeffries fight pictures came pretty near to Boston. They were advertised at one of the picture theatres at Revere, just outside the city, and then there was such a protest that only the pictures of the training operations were permitted.

Stage money was much in evidence last week. It was used in imitation form to call attention to Three Million Dollars, and no trouble resulted, but James F. Breslow met a confiding candy man in Faneuil Hall Square, and passed a similar ad. from a Coney Island hotel. The result was that he was arrested and sentenced to the island for a month, but the sentence was suspended for six months.

The announcement that the Spiritualists are going to start a new weekly paper called the *Beacon of Light*, will recall to many the number of years that Colby and Rich published a paper of the same name, and that the late Isaac B. Rich did a large share of his important theatrical business in the little back office of that publication in Bosworth Street. It was a Boston institution of the time.

A suit of interest in theatrical circles was that brought by ex-Governor John L. Bates, receiver of the National City Bank of Cambridge, against Linn Boyd Porter, the novelist, of Brookline, and Harry M. Haynes. They are the father-in-law and brother-in-law of Robert Edeson, the actor. The bank was looted by George W. Coleman, the bookkeeper, who is now in Greenfield jail, and the stockholders were levied an assessment of $100 a share. It is said that this is not paid, and the result is a suit for $2,500 each.

Elaborate changes are to be made in the old Hotel Richwood property on Tremont Street, near Hollis Street, and it has been leased for twenty years to the New Richwood Hotel Company, of which Joseph G. Lyons is the manager, when the work is finished there will be seventy guest rooms. It will be a theatrical house almost exclusively.

Mary Desmond, who was a contralto at the Manhattan Opera House last Winter, came back to America during this part last week. She has been resting, and now goes to Mexico to sing in the State festival.

The Coburn Players were unfortunate in their opening on the grounds at Harvard last week. On the night when they were to open in As You Like It a terrific shower came up and the small audience which had gathered had to Bengreetise to Sanders' Theatre, where the play was acted with makeshift surroundings.

Rosalind Coghlan retired from her position as leading lady with Lindsay Morison's Stock company at the American Music Hall at the end of the fortnight of Bingville Bugle, Saturday night, and went to her Summer home at Rocky Point, Gloucester, with her husband, Richard Pitner, for a short visit before returning to New York for rehearsals of the coming season. She will be with Henry B. Harris another year, but probably not in The Traveling Salesman, in which she played for two seasons.

In the theatrical colony at East Gloucester are William Harcourt, Alice Fischer, and Grace Filkins, whose husband, Admiral Manix, also has been at the Harbor View.

When William D. Andreas, the business-manager of the Park, reached his boyhood home at Bayfield, Wis., he found that his father was seriously ill, and he only lived a few days. He was one of the pioneers of that section of Wisconsin and was eighty-four years of age.

Dr. John C. Bowker, the author of the term "travelogue," afterwards taken up by Burton Holmes, and who has given his condensed talks in vaudeville at Keith's, is just back from a short trip to Europe. He received the honor of an election to the Royal Geographical Society, and in his case he had the compliment of an election at the meeting when his name was proposed. Usually a name has to be posted for some time. His sponsor was Commodore Hubbard-Bey, R. N. R., formerly naval advisor to the late Sultan of Turkey. Dr. Bowker's journey was to San Marina, the seventy-fifth country visited by him.

One of the portraits that attracted much attention at the photographers' convention in Mechanics' Building the week of July 25 was that taken by Champlain of Madeleine Louis, of The Man from Home, which was published in the souvenir programme. It was amusing to note that when the art editor of one of the Sunday supplements had a chance to use this same picture he reduced it to the size of a postage stamp, showing the difference in the standards of appreciation. The picture was a profile and was taken while Miss Louis was at the Park.

Elaborate changes are being made over the Washington Street entrance to the American Music Hall, so that the remainder of the front will be turned into an addition to Gilchrist's great store.

Quite a party of suffragettes attended the opening performance of The Man's Game at the Majestic as a compliment to the Boston written play dealing with election matters in Denver. They had votes for women banners, and they waved them with an energy that was worthy of a better play. It was not generally known that G. Hembert Westley was an anonymous contributor to much of the jokes column, Facts and Fancies, of the *Transcript*.

Vincent T. Fetherstone, treasurer of the Hollis, and his wife, are at Kennebunkport, Me., now that the rush at the ticket validating agency is ended.

John Craig and his wife, Mary Young, will remain at their Summer home at Beach Bluff until time to begin rehearsals for the Castle Square. Her brothers, Bert and Wilfred Young, have come on from New York to be near them and are at the Bellevue.

Mrs. David Collins, formerly Miriam O'Leary, of the Boston Museum, has closed her Roxbury home and gone to Winthrop with her family. Later she will visit her sister, Mrs. Jenks (Agnes Acres) at her home in Concord.

David Whittemore, father of Horace Whittemore, for a number of years a member of the old stock company at the Boston Museum, died lately at Roslindale, where he had lived nearly all his life. He was an old forty-niner.

John J. Barry, the Boston man who was re-elected international president of the Stage Employees' Union for the third time at the Washington convention, was given a reception upon his return to this city. P. J. Barry was elected as the delegate to the A. F. of L. this Fall. It was reported that there were grievances at two local theatres, but the committee reported that everything would be settled before the opening of the regular dramatic season.

Max Figman will open the Globe's new season with Mary Jane's Pa on Labor Day. Meantime moving pictures and vaudeville will continue until that time.

John W. Luce, the press representative of the Shubert, is engaged to do the press work for the aviation meet, which is to be held at the Harvard Stadium Sept. 1, with all the experts here. It will be the first flight of aeroplane in Boston.

JAY BENTON.

SPOKANE.

The Week's Bill and Some Items of More Than Local Interest

William Collier and co. played A Lucky Star to good business at the Auditorium July 25, 26. This was Mr. Collier's first visit to Spokane in two years. Mrs. Fiske 8, 9. Margaret Anglin 16, 17.

The Spokane Theatre was dark 2-6. The Baker Stock co., of Seattle, will begin its Summer-Fall engagement in September.

Jessie Shirley and co., including George McQuarrie, formerly her leading man in the Jessie Shirley Stock co., was received with favor in The Cheat at a try-out in the Orpheum evening of 20.

Dispatches from Brooklyn, N. Y., tell of the marriage of Pearl Hunt, formerly an Orpheum Circuit star, and W. W. Dreyfoos, a merchant of Spokane, at the home of the bride's parents there on 20. They will pass their honeymoon in Europe, returning to Spokane next Fall.

When Manager Levi, of the Arcade Theatre, announced in a brief speech the other day that Mayor Pratt had determined to keep the Jeffries-Johnson fight pictures out of Spokane, the audience cheered for fully a minute.

Mrs. John G. Cunningham, who won high praise for her singing in Paris and Rome last Spring, has returned to Spokane. Mrs. Cunningham has received an offer of a three years' contract in the Costanza Theatre in Rome and has also been "commanded" to appear before the King and Queen of Korea next year. She will return to Italy in 1911.

Alexander Saslavsky, violin soloist of the New York Symphony Orchestra, will return to Spokane early in September to put on two concerts with the reorganized Spokane Symphony Orchestra. Haydn's Toy Symphony will be presented at the first concert.

Robert H. Cosgrove, secretary and manager of the Spokane Interstate Fair, announced on returning from a tour of the fairs in Manitoba, Saskatchewan, North Dakota, and Minneapolis, that he has signed several head-line acts for the fair here the week of Oct. 3. Bert Gregory, amusement director of the Minnesota State Fair, will stage the open air melodrama called The Battle of the Clearwater, in which 500 persons will participate.

When 30,000 men, women and children attend an open air band concert, as they did at Natatorium Park 24, it is undeniable proof that Spokane people love good music and will go to listen to it. Liberatti's and Bowen's two bands of 70 pieces received hearty applause at the close of each number of a programme filled with both classic and popular selections. Commenting on the foregoing, the *Spokesman-Review* says editorially: "Spokane's parks need more musical organizations to entertain the people during the Summer evenings. The patronage accorded the band at Natatorium Park the last two weeks proves the popularity of such organizations."

W. S. MCCREA.

PROVIDENCE.

Albee Stock Company Adds One More Success—The Empire's Season About to Open.

At Keith's 1-6 the production of Rosemary added another great success to the Albee Stock co.'s repertoire for the season. The story is delightfully told by a most competent cast, among which Miss Scott and Mr. Churchill divide honors in capital roles. Mr. Hawley and Mr. Hummell are also well cast and contribute sterling characters. The Masked Ball 8-13.

Mr. Mortimer, of the Albee Stock co., is taking a short vacation, but will return to appear in The Masked Ball.

The Empire will open 22 for the Winter season. A pleasant surprise is promised by the management for the initial attraction.

Charles Lovenberg, manager of Keith's, who has presented some very elaborate vaudeville acts, is about to launch two of the largest musical acts he has yet attempted. One will be called College Life and the other will be a condensed version of the grand opera, Don Pasquale. A number of high class artists have already been engaged, and with the elaborate settings that are being prepared both are bound to meet with success.

H. F. HYLAND.

SCENERY
For Sale---To Let
With us you save 1,000 per cent. Scenery Built and Painted to order. We Build, Repaint and Repair. Nothing too big, nothing too small. Send for us. Scenery and properties bought, sold and exchanged.
TOM CREAMER, Murray Hill Theatre.
(Telephone, Murray Hill 3855.) New York.

THE STAGE IN PHILADELPHIA

The Wolf and the Truth at the Chestnut Street Theatre—Vaudeville Bills—The Wild West—Autumn Openings—Operatic Items—The Fall of the Billboard.

(*Special to The Mirror.*)

PHILADELPHIA, Aug. 8.—The Orpheum Players last week produced The Wolf, a drama of the Canadian Northwest, by Eugene Walters. The production was capable, the actors usually rising to their situation and lines. Floyd Fenimon, playing the part of Baptiste Le Grande, was perhaps the most convincing and the most credible character in the narrative, both through appearance and acting. Albert Phillips was a close second in the role of the hero, Jules Beaubien. This week, the Orpheum Players present Clyde Fitch's comedy, The Truth, which has never yet been produced in Philadelphia. Although it was once scheduled for a local theatre, the death of Clara Bloodgood, who was playing it, caused the cancellation of the engagement.

The numerous vaudeville houses are running full blast, attracting fair sized audiences from day to day. The bill at Keith's last week comprised Dr. Carl Herman, the electric king; Carl Randall, a boy comedian; William Hawtrey in Louis J. Vance's sketch, Compromised; Mrs. William E. Annis and Her Quartette of Musicians; Cunningham and Marion in An Acrobatic Talkfest; Harry Fox and the Millership Sisters in Artistic Nonsense; the Four Readings, acrobats; Patsy Doyle, comedian, and Signor Ballerini with his troupe of trained dogs. The new bill includes a company of singers in At the Waldorf; the Three White Kuhns in instrumental music; A Night in a Monkey Music Hall, a number of special interest to children; Julie Ring and company in The Wrong Room; Alf Grant and Ethel Hoag in comedy patter; the Primrose Four, billed as a thousand pounds of harmony; Sascha Jacobson, a local violinist, and the Brothers Wood, ring athletes.

There was plenty of thrill at the Hippodrome last week, with Frederic Hunt diving from the Leaning Tower of Pisa, and the Five Flying Dordens doing all sorts of rockets and pinwheels in midair. Hughey Dougherty, the comedian, gratified an appreciative audience, if applause is any sign. Manager M. W. Taylor announces for this week the return of California Frank's All-Star Wild West, an aggregation of Indians, cowboys and bronchos that depict life on the prairies as it might have been. Additional features are diving and dancing horses, crack target artists, lariat throwers, clowns, trick riders, and what not.

The kinemacolor pictures at the Garrick were so successful that they are to stay another week.

The Gayety this week is to be the home of the Monte Carlo Girls, a new organization, in a two-act musical comedy and vaudeville specialties.

Openings for the regular Winter season are being announced. Dumont's Minstrels, strong in local talent, are in rehearsal at the Eleventh Street Opera House. The Girl in the Taxi, with Carter De Haven and Adele Ritchie, will appear at the Chestnut Street Theatre on Aug. 29. Two of the bookings for the Winter at the Forrest are Three Twins and The Round Up. The National Theatre, after renovation, opened again on Aug. 15, with Elinor Glyn's Three Weeks. On the same date, the Casino is to see the Great Behman Show, recently from New York. Elsie Ferguson will play A Matter of Money at the South Broad Street Theatre on Sept. 12. Blanche Ring in The Yankee Girl opens the Lyric on Sept. 5.

Through the warm weather Philadelphia has thronged the amusement parks—Willow Grove, Washington, Woodside and White City. Next Wednesday evening Rossini's Stabat Mater will be sung by the Shannon Quartette, accompanied by the Shannon Concert Band, at Woodside Park. Free vaudeville performances are given daily at White City.

On July 29, a dramatic art recital was given by the Ludlow school pupils. Riba Swayne, Mary Kane and Miss Ardell showed commendable ability.

Bernhard Ulrich, manager of the Metropolitan Opera House of Philadelphia, has been in the city recently in conference with E. T. Stotesbury and T. De Witt Cuyler, leading stockholders. No announcements have yet been made concerning the ten-week season.

In regard to the billboard nuisance, it is a pleasure to chronicle the action of a Boston manufacturing firm in this city. They have given up all their billboards, and will permit any one to destroy and carry away for firewood any board bearing their advertisement. This is aesthetic philanthropy.

Among those taking vacations is E. Chalmely Grove, general press agent of Nixon and Zimmerman local enterprises. The Big Hip has also vanished for the season.

Amusement parks are more or less flourishing, especially Willow Grove and Woodside. At Willow Grove Victor Herbert and His Orchestra remain.

INDIANAPOLIS.

The Parks and Picture Houses Offer the Only Amusement This Week.

It is very dull here. All the theatres are closed and with the exception of the moving picture houses, several of which offer vaudeville acts in connection, amusement seekers have to depend on the parks and the bathing beaches at Riverside and Broad Ripple.

The Park, which passed this Summer from the management of Dickson and Talbot to that of Anderson and Ziegler, former owners of the Grand, will be the first theatre here to open the season of 1910-11. Rosalind at Red Gate will be the opening attraction, beginning matinee 8. Shafer Ziegler, former manager of the Grand, will act in the same capacity at the Park.

PEARL KIRKWOOD.

CLEVELAND.

Amelia Bingham Stays Here Another Week—Good Stock Offering at the Colonial.

Amelia Bingham and her excellent co. presented My Wife's Husband at the Euclid Garden, 1-6. The play served to show Miss Bingham to advantage, and she was ably assisted by A. H. Van Buren and T. J. Doyle. This was to have been the last week of Amelia Bingham's engagement, but she has become so popular that Manager Max Faetkenheur induced her to remain another week. The American Widow will be the farewell bill, 8-13.

Hello, Bill! proved a popular bill, by the stock co., at the Colonial, 1-6. Going Some, 8-13.

The vaudeville which has been at the Euclid Avenue Opera House will return to the Grand 15. This popular theatre has been redecorated and improved.

WILLIAM CRASTON.

MOTION PICTURE POSTSCRIPT.

(*Continued from page 30.*)

pressed editorial views in ridicule of Chief Stewart's order, and among the amusement and picture papers that have taken similar stand may be mentioned the *Show World* and the *Nickelodeon*.

HAVE NOT TURNED INDEPENDENT.

There was great excitement in the land last week after THE MIRROR came out over the implication in this department of the paper that certain prominent licensed manufacturers had gone independent. It was all due to a mistake of the printer. The printer, you know, in editorial parlance, is a composite individual comprehending everybody in composing and press rooms from the devil to the foreman. He is a good fellow, but he is human like the rest of us and liable to error. His offense in this case was merely to include a number of reviews of licensed films under the heading of independent reviews. If he had known what a grievous affront this would be to the affected companies he would never have done the dastardly deed.

CENSORSHIP IN KANSAS CITY.

A commission has been named to outline an ordinance in Kansas City for censoring motion pictures. The picture showmen of the city are not idle and have taken steps to do a little educating. But it appears that they acquiesced in the censorship idea, hoping to exert influence in toning down the ordinance.

SELIG ENTERPRISE AGAIN.

The Selig special of July 26, showing scenes connected with the Grand Lodge of Elks meeting in Detroit, has been very largely taken by exchanges throughout the country. It is said to be a notable film in every respect. Selig enterprise along the same line will be further evidenced by the coming film of the Knights Templar.

FIGHT SLIDES BARRED IN BOSTON.

Mayor Fitzgerald refused to permit the exhibition of stereopticon slides of the Reno fight in that city. Motion picture films of the scrap had been previously barred.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

A. R. Tilson has sold the Princess at Bellefontaine, O., to Joseph Schares and Elmer H. Carlson, of Tiffin, O. The new owners will remodel the theatre.

Northern Amusement Company has been incorporated in Spokane, Wash., with a capital of $50,000, to operate a string of picture houses. The incorporators are Victor R. Carlson, Henry Ratsloff, and Charles W. Jennings.

The Majestic, at Burlington, N. J., has closed until Sept. 1. This was due to the continued illness of Albertus W. Church, its proprietor.

A large force of workmen at Los Angeles, Cal., is working night and day on Clune's Broadway house, just adjoining the Pantages'. This house will be devoted to moving pictures, and will seat one thousand people; it will be elaborately equipped with all modern conveniences for the comfort of the patrons, and will throw open its doors about Oct. 1. The Pasaden house, which will seat sixteen hundred people and which is to be in the chain of houses under control of the Clune Amusement Company, will be finished and opened at about the same time.

At Willimantic, Conn., Lottie Royce, pianist at the Bijou for past two years, has resigned, and Arthur Dion, of New Bedford, now presides at the piano. At the Scenic the cool evenings bring overflowing audiences. The unusual good bill of Licensed film pictures induces many to attend twice.

At Salt Lake City, U., all houses are running except the Elite, which is being remodeled. The Luna, Isis, Majestic, Bijo, Empire, and Casino each seem to be doing good business—at least it is record business for this time of the year. Max Florence and his assistants are busy all the time attending to the various houses and shipping films from their big film exchange.

At Worcester, Mass., work was commenced on the new Lynch Theatre July 25 and will be pushed as fast as possible to erect what will be one of the largest houses in New England, seating 3,500 people. Motion pictures and vaudeville will be the policy.

At Peoria, Ill., two new houses are being built and the Princess, Lyric, Crescent, and Royal are all doing a thriving Summer business.

At New Philadelphia, O., the Hippodrome, capacity 600, drew capacity business July 23-30. The attractions included, besides good films, Jennie Edwards, the Sours, and Mary Keane's company.

Gladys Williams, who has been singing the illustrated songs at the Unique, Sheboygan, Wis., has gone to Oshkosh, where she will be heard at the Bijou.

Manager W. H. Wacher, of the Edsonia, Lancaster, O., says that business is better now than ever in the history of the house.

The Kalem people have a company at Pine Camp, N. Y. (near Watertown), and are securing some fine films of the army manœuvres.

NOTES OF VARIOUS ACTIVITIES.

The old established costumer's business known as the Eaves Costume Company, of 226 West Forty-first Street, New York, has recently been thoroughly reorganized and brought up to date. Mr. Charles Geoly, who has taken a prominent part in its affairs for the past ten years, has been appointed manager of the new company, and his wide experience and knowledge of the requirements of professionals and amateurs should be of great value not only to them but to the organization under his care.

W. R. Ranney, owner of a new fine theatre in a growing city, with the best of railway facilities, offers the same on lease or will sell at terms that will interest intending purchasers. Mr. Ranney invites the closest investigation of his proposition and may be addressed at Arkansas City, Kan.

An Actor's Romance, a favorite of a few years ago, is being offered for stock or reperoire presentation by Thomas Winnett, 1402 Broadway. The complete production can be had for road tour.

Morris Forgotson, the diamond expert and dealer in pawn tickets, has removed to handsome and commodious premises at Fortieth Street and Broadway.

THE HOMER LIND
School of Stage Production
MR. HOMER LIND desires to announce that he has opened Studios at
145 WEST 45th STREET, NEW YORK
where he will personally conduct a SCHOOL OF STAGE PRODUCTION for producing and staging
OPERATIC, VAUDEVILLE AND DRAMATIC PRODUCTIONS
Coaching professionals individually and staging their acts
THE CASEY AGENCY, Business Representative
TERWILLIGER & JOHNSTONE, Publicity Representatives

The Central Location of THE MANHATTAN STORAGE AND WAREHOUSE COMPANY'S FIREPROOF BUILDINGS at
Lexington Avenue and 42nd Street, Tel. 4993 Murray Hill
Seventh Avenue and 52nd Street, Tel. 1797 Columbus
makes them convenient to the members of the Theatrical Profession.
Special Trunk Vaults for Storing Theatrical Wardrobes
and Private Rooms for Household Effects
FURNITURE, ORNAMENTS, Etc., Packed and Moved by Experienced Men Only.

Authors' Representatives | PLAYS SKETCHES | LEASED and SOLD
A BARGAIN—Stuart Robson's "Our Bachelors," a great comedy, with paper
MORRY & CARTER, 320-21, 1402 Broadway, New York

First-Class Theatre
DAMAGED BY
FIRE
TO BE SOLD
ESTIMATED COST of rebuilding:—
One-half cost of new theatre, as
WALLS are INTACT
The only first-class theatre in town
FINEST LOCATION IN
PEORIA, ILLINOIS
Growing Population of 85,000
GREAT OPPORTUNITY
Price on application to
PEORIA OPERA HOUSE CO.
200 Main Street PEORIA, ILLINOIS

AN ARTIST'S HOME FOR SALE OR RENT
Situated on a hilltop in a Westchester County suburb, thirty-five minutes out from Grand Central. Nine rooms, tiled bath, steam heat, electric light. Artistic and practical. Large grounds; fine garden surrounded by poplars; grape vines, fruit trees, etc. Price $11,000; rent $65. Possession September 1st if desired. ANDERSON REALTY COMPANY
Near New Haven Station Mount Vernon, N. Y.

BE AN ACTOR ACTRESS OR ORATOR
Earn $25 to $200 Weekly
Our course in Elocution and Dramatic Art is complete, thorough and comprehensive. It enables you in a short time to qualify for a good paying position on the Stage or speaker's platform. Learn by correspondence the most fascinating and best paying profession in the world. Illustrated Book on Dramatic Art free.
Chicago School of Elocution, 1143 Grand Opera House, Chicago

FREE—YOUR CHOICE OF
A FULL HALF-POUND OF ANY MAKE COLD CREAM
Absolutely Free with a purchase of $1.00 worth of goods. Everything at cut prices. Send for Price List. THE COSMETIC SHOP, 1324 B'way, Hotel Normandie Building, bet. 37th & 38th Sts., New York.

Hempstead Institute
Home boarding school for boys. Large house and grounds. Modern improvements. Healthy location. Special care given to children whose parents travel.
D. TURNER,
Hempstead, L. I.

THE VAUDEVILLE FIELD

"THE MIRROR" REITERATES ITS DISAPPROVAL OF SUGGESTIVENESS.

The Clean Entertainment Is the Thing—Several New Acts Help to Enliven the Week—Laura Jean Libbey Becomes an Actress—Current Bills.

During a certain act, in which a young woman sang suggestive songs, at one of our music halls last week, a man in the audience, who had brought his wife to that theatre, compelled her to leave with him. Evidently he was not acquainted with that young woman's usual offering—otherwise his wife would not have been there. The wife refused to go—either because the saying that women prefer suggestiveness is true or more charitably because she did not wish by leaving to draw attention to her presence. However, her refusal was overruled. So many murmurs of disapproval were heard that THE MIRROR man once more is led to believe that vaudeville audiences as a whole do not want "smut." Why this young woman persists in using songs of double entente cannot be explained, for she has looks, voice and personality sufficient to insure the success of proper ballads.

New Acts.

Van Hoven, booked as a "Smooth Fellow" and "the 'Dippy' Magician," did a few clever sleight-of-hand tricks at the Fifth Avenue last week, and used a continuous flow of talk that was not funny On the whole, his act is not extraordinary.

Also on the bill at the Fifth Avenue were Spenser Kelly and Marion Wilder, excellent vocalists, in a repertoire of melodies, past and present. A medley of American songs makes an excellent ending to a first-rate act.

Angela Dolores and company in a satirical farce called Cupid at Home, was good—at times. The sketch is by Edgar Allan Wolff and Ida Trautmann, and is played by Miss Dolores, Joseph Sullivan, and George Anson. The theme concerns the taming of a club woman, wife by a henpecked husband, through arousing her jealousy.

Sergeant Brennan, the "world's champion diabolist," showed much cleverness in an exhibition of diabolo playing. Beyond such cleverness the act is not worth much.

Lew Palmer at Hammerstein's had some good juggling stunts. He was a contrast to the poor exhibition offered the week before at the same place by Savo.

Adele Ritchie in a repertoire of songs with piano accompaniment was a big favorite at Hammerstein's. "I'll Make a Ring Around Rosie," from Blanche Ring's The Yankee Girl; "Papa's Typewriter," a slightly risque song, and "You Spearmint Kiddo with the Wrigley Eyes," which Miss Ritchie imbued with much spirit, were the song hits of her act.

Sam Langford, the colored fighter, following close on the heels of Jack Johnson, was a feature of Hammerstein's bill. The fact that he has not yet become the world's champion and that his bag punching exhibition comes the week after Johnson's prevented any demonstration in his behalf.

Laura Jean Libbey, whose appearance on the American Roof is noted elsewhere in this issue, served to attract many to the American through curiosity.

The Kilties Band, an organization of excellent musicians, ended the bill at the American. Their music was a treat.

Last Week's Bills.

American: Brown's Acrobatic Dogs, Post and Russell, Zona Vevey, Henderson and Thomas, Laura Jean Libbey, Frank Bush, Adelaide, Three Yoscarys, Lucy Weston, the Kilties Band and the Wertenberg Brothers.

Fifth Avenue: Van Hoven, Spenser Kelly and Marion Wilder, Angela Dolores, Alf Grant and Ethel Hoag, the Four Melody Monarchs, A Night in a Monkey Music Hall, Elfie Fay and Sergeant Brennan.

Hammerstein's: Lew Palmer, Manning and Ford, Harry Breen, Ten Russian Dancers, Adele Ritchie, Bellclaire Brothers, Frank Morrell, Mlle. Minnie Amato in The Slums of Paris, Eight Geisha Girls, Luciano Lucca, Martinelli and Sylvester and Sam Langford.

Current Bills.

American: Laura Jean Libbey, Mlle. Mina Minar and company, Zona Vevey, Baret and Lee, Frank Bush, Bert Earl and company, Delton Brothers, Henderson and Thomas.

Fifth Avenue: B. A. Rolfe and company, Marshal Montgomery, the Temple Quartette, Jewel's Manikins, Chartres Sisters and Holiday, Marion Barney and company, Minnie St. Clair, Chalk Saunders.

New Brighton: Bayes and Norworth, Kathleen Clifford, Conroy and Lemaire, Melody Monarchs, Cook and Lorens, Abdul Kader and wives, Weston and Lynch, Osaki Troupe.

Hammerstein's: Valeska Suratt and William Gould, Harry Breen, Bellclair Brothers, Coleman's company, Jarrow, Pederson Brothers, Musical Johnstons, Miller and Mack, Bell and Caron.

Brighton Beach: William Rock and Maude Fulton, Joe Maxwell and company, Dooley and Sales, the Three Leightons, Lucciano Lucca, Schianvoni Troupe and Kaiser's Terriers.

Henderson's: Arnaud Brothers, Madelski Troupe, Musical Bells, Michael and Bradford, Burt Shepherd and company, Freeman and Dunham, Burns and Fulton, Carson and Willard, Four Koners Brothers, Jack Wilson Trio and Odiva.

Notes.

George Hare, who has been playing The Bachelor Club on Morris and Pantages' time, tried out a new act by Hubert Osborne at Freeport, L. I., July 28. The act was well received, and will soon be seen in New York.

Nellie Donegan, whom patrons of the Palace Theatre, London, admired so much last Summer for her marvelous and graceful skating and dancing, recently underwent a serious operation for fibroids of the abdomen. Dr. Hunter Richards, the Harley Street specialist of London, who attended her, is highly pleased with the success of the operation, and anticipates an early recovery for the little dancer. Reynolds and Donegan's appearance at the Palace will be postponed for some weeks, when they will present many of Pavowa and Mordkin's Russian ballet dances, including the famous Bacchanale Dance on rollers.

Harlan Knight and company opened at Shea's, Buffalo, Aug. 1, and will play a thirty-eight weeks' season West over the Orpheum Circuit. Mr. Knight has just returned from his farm in Limerick, Me., where he has been spending his vacation the past month.

The Princess Theatre, St. Louis, one of the handsomest theatres in the country, has been added to the Morris Circuit. The house will open Sept. 15. Dan Fishell, formerly manager of the Garrick, St. Louis, will be manager of the Princess.

William Morris, Inc., will also have a house in Oakland. A deposit of $8,000 was made by Morris' agents July 22 as a guarantee purchase price for the property at the northwest corner of Fourteenth and Harrison streets. The deal has been on for several weeks. The purchase price is said to be $60,000.

Frances and Hilda Keenan, daughters of Frank Keenan, have entered vaudeville with a sketch called The Matinee Maids. The sketch is musical.

La Venus, an English artist, is announced for early appearance by William Morris. She will be seen in a series of poses.

It is now definitely settled that neither the Passion Play nor the Players will be seen in America. Various legitimate and vaudeville managers had tried in vain, by extraordinary offers of money to bring the players to America. Lang, the Christus of the play, who was offered a large sum of money for a lecture tour, refused the offer. The play to the people of Oberammergau is a sacred duty, and as such must not be bargained for. To the peasants of the little village performance of the play outside Oberammergau would bring ruin to their town. Hence East Aurora or any other Aurora will not see the play. It is a matter of interest, if not gratification, that there is something sufficiently sacred to remain so in spite of even theatrical managers.

DETROIT.

Baseballitis at the Temple—The Bonstelle Stock Opened to Good Business.

The Evers-Wisdom co. in Victor H. Smalley's humorous sketch, Baseballitis, were the headliners at the Temple 1-7. Anthony Andre, of the Detroit actor colony, was seen to excellent advantage on the same bill. The remaining honors were divided among Taylor, Krensman and White, Paul Valadon, Nellie V. Nichols, Mullen and Corelli, Takazawa's Japs, and Karl Emmy's Dogs.

The Bonstelle co. opened an engagement of stock at the Garrick Theatre Monday, presenting the Marion Crawford drama. The White Sister, which was admirably presented by the following: Jane Salisbury as Portress, May Louise Algen as Madame Bernard, Hugh Dillman as Lieutenant Basili, Frederic Webber as Dr. Pieri, Muriel Hope as Countess of Chiarmonte, Brandon Hurst as Monsignore Saracinesca, Miss Bonstelle as Giovanni, a Dominican nun; Julius McVicker as Captain Giovinna Severi, Alice Donovan as the Mother Superior, and George Stillwell as Bresca, Basili's servant. Next week, A Woman's Way.

The Sheehan Opera co. will open their engagement at the Detroit Opera House 8. The advance sale of seats has been very satisfactory. ELYP. A. MARONI.

SPRINGFIELD, MASS.

Usual Good Offering by Poli Stock Company—Next Week's Bills.

The Poli Stock co. added another to its fine record of plays never seen in Springfield week 1-6, when The Barrier was presented with the usual Poli effectiveness. Warda Howard was Neela, William J. Townshend played Dan Starr with his always expected excellence, Hugh Gibson was John Gale, and William Stuart made a hit as Poleon Doret; Rogers Barker made a likeable Captano Burrell, Jessie Pringle was the Indian squaw. Another new one, Cameo Kirby, is the bill week 8-13.

The Bijou week 1-6 had, in addition to its regular staff of accomplished singers, the Durand Four, who sing selections from grand and comic opera and medleys, and Marjorie Clifford, in songs of other days. The Bijou, under the management of Edward L. Knight, has become the most popular picture theatre in town.

EDWIN DWIGHT.

CUES.

The Female Minstrels, of Chicago, are entering on their thirty-sixth season, according to their press agent's note.

The Laughing Honeymoon, with Jim Barry, are on the Airdome circuit.

The Fannie Hill company, of Chicago, will tour the Pacific Coast this season.

Duncan Clark, of Chicago, will probably star in a society comedy this Winter. Two of Mr. Clark's one-act comedies are being used in vaudeville.

Marie Mundell is ill at her home in Columbus, O.

VAUDEVILLE. VAUDEVILLE.

"PAULINE"

The Eminent French Hypnotist

RESTING Dansville, New York.

JULIAN ELTINGE

RESTING

Fort Salonga, Long Island

Direction of ROGERS, LEONHARDT & CURTIS Knickerbocker Theatre Bldg.

SAM CHIP and MARY MARBLE

In Anna Marble Pollock's Classy Sketch

"IN OLD EDAM"

Address all communications to JOHN W. DUNNE, Hotel York, N. Y. City.

MEMBER V. C. C.

THOS. J. RYAN—RICHFIELD CO.

ORPHEUM CIRCUITING

FEBRUARY 28th, 1910, TILL FEBRUARY 18th, 1911

"MATERIAL SIMPLY GREAT"

Is a recent voluntary endorsement given by

JACK NORWORTH

to the prolific author of hits

JAMES MADISON

1493 BROADWAY, NEW YORK

Hours 11 to 1 and by appointment.

Get Madison's Budget No. 12, $1

FRED J. BEAMAN

"The Real Writer"

of Vaudeville Sketches. Author of "Reporting the Press." Mr. and Mrs. Gene Hughes' $1,500 prize sketch. Lewis McCord's "Winning an Heiress." Devlin & Elwood's "The Girl from Yonkers." Hallen & Fuller's "A Lesson at 11 P.M.," and more than seventy other successes. Carter Block, Jackson, Mich.

CHARLES HORWITZ

The acknowledged foremost author of One-Act Plays, Sketches, Lyrics, etc. His record speaks for itself. His hits are international. Over 150 Horwitz successes now playing Vaudeville. Order your new material at once. Get in line. CHARLES HORWITZ, Knickerbocker Theatre Building, 1402 Broadway (Room 313). 'Phone, 2549 Murray Hill.

Edmund Day

Plays and Sketches

Room 906, Knickerbocker Building, Broadway and 38th St., New York

THOMAS J. GRAY "The Versatile Vaudeville Writer."

Author of over One Hundred Hits. References: Joe Welch, Julian Eltinge, Bert A. Williams, Harry B. Lester, Herbert Cyril, Primrose and Virginia, Jimmy Lucas, Hanson and Miller, Ben Ross, Gillihan and Murray, Dan Maley, Sam Stern, Ed. Morton, Leonie Pam, Suits Edwards and Co. "At the North Pole," etc., etc. Long Acre Building, Times Square, New York.

AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.

GORDON & SOLOMON Suite 603-5, Gaiety Theatre, B'way and 46th St.

HART, JOSEPH New York Theatre Building New York

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LOVENBERG, CHAS. Keith's Theatre Providence, R. I.

MASON, JACK (Producer) Hotel Flanders, N. Y.

NAGELY & BENNETT Box H, Times Square Station, New York

ROLFE, B. A. 501 Long Acre Bldg., N. Y.

SAMPTER, MARTIN M. Gaiety Theatre Bldg. New York

The W. W. STEINER CO. Managers & Producers 312 Long Acre Bldg.

ED GRAY

V.C.C. "THE TALL TALE TELLER."

PENCILED PATTER.

Laura Jean Libby in vaudeville doing a "love monologue." Oh, Laura! how could you! Think of all the factory girls who will rush to the American this week to get a pike at the authoress of all those "Marry-the-duke-on-the-last-page" books. She is going to answer questions, such as "How can I tell if he loves me when he's deaf, dumb and blind?" or "Should a wife support a husband who's an actor?" The U. B. O. should get Beatrice Fairfax or Betty Vincent and play them against Laura.

Mindell Kingston has a mirror dress. Thereby hangs a tale. Years ago before she and John World made vaudeville famous, she was told it was "seven years' hard luck to break a mirror." Somebody reminded her of the old superstition one day last week, and she laughingly replied, "If I was to have seven years of ill-luck for every mirror I have broken I'd have to live until A. D. 3456 to get all that's coming to me."

Sam Langford is the feature of Hammerstein's Victoria Athletic Club this week. If there are any prizefighters who have not played that house, will they please notify Aaron Kessler?

It looks as though "the black list" would soon be elected a member of Kiss-Yourself-Good-by Club.

There are two books now on the market, entitled "How to Write Songs." Now, will somebody please write one, entitled "How to Collect What's Coming to You After You Write Them." Many are chosen but few collect.

Pajama Note.—Pauline Chase wants to be taken seriously. We shall see the day after Our Miss Gibbs opens.

The Independent Booking Office is no more. They couldn't agree, so they decided to split. Mozart tried to do all he could to keep it up, but it was no use. Some of the other managers probably know now that office boys cannot run circuits.

Last week we asked, "What vacation resort was most favored by actors?" or words to that effect, and received the following reply: "Dear Penciled Patter: We think more actors spend their vacation on Broadway and Forty-third Street than any place in the country." Gladys and Ethel. Well Gladys and Ethel, after weighing up the question and fighting our way through the crowd three or four times a day, we are inclined to believe that you are right.

The press agents are all busy looking up old stories and fitting them to their stars for the coming season. Are'n't some actors and actresses awfully witty—in their press stories?

Ed Morton is booked so far ahead that he gets tired when he starts to look through his contracts for his last date. Well, we don't know of any one who deserves any more good luck than Edward.

There is a certain rising young ex-vaudeville editor who is now soliciting advertisements for a certain theatrical paper who is so ashamed of the paper he is working on that he carries it around wrapped up in brown wrapping paper. And this is on the level.

Paula Edwardes is spending her vacation at Wildwood, N. J., where the cooling pine scented breeses make you forget that the city folk are sweltering under the hot sun. Miss Edwardes has had her vaudeville dates set back until September, as she does not care to work until her Summer home becomes lost mid the swirl of Autumn leaves from the Wildwood trees.

Jeannette Lewis, formerly with Robie's Knickerbockers, has signed with The College Girls for next season.

A young Detroit millionaire has given up an inheritance of $2,000,000 because he married an actress, and he does so with these heroic words: "I am quite capable of supporting my own wife. Money is desirable; love is the only thing worth while." Bless his little heart, but we think a wise man, if he is wise, can have both.

It's been pretty soft for the vaudeville writers this year with Cook and Peary and Roosevelt's trip to Africa to work on. Next year we may have to stop and think of subjects now and then.

THOMAS J. GRAY.

ST. LOUIS.

Marguerite Clark Popular Here—Havlin's Stock Company Opened to Big Business.

Marguerite Clark was the hit of the week July 25-30, at the Suburban, when The Wishing Ring was presented to large and enthusiastic audiences. Merely Mary Ann 1-6, with three matinees.

At Delmar's, July 24-30, Bertha Shalek in Carmen, fulfilled all expectations. Next week, vaudeville, including Consul, the educated monkey.

At Cripple Creek is the offering at Havlin's, presented by the new Havlin Stock company, which opened 7. Jessaline Rodgers was accorded a very cordial reception, as were Frank T. Charlton, Anna Layng, Raymond Capp, Hazel Sherwood, Harry Bewley, Alice Gilmore, Charles Harris, A. J. Price and Paul Webster. Hundreds of people were turned away at both performances, 7. This is the sixth season under Gilliam Garen's management, and he is very optimistic as to the outlook.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abdul, Kader—Brighton Beach, N. Y.
American Newsboys' Quartette—East End, Memphis, Tenn., Forest, St. Louis, Mo., 14-20.
Arnaud Bros.—Henderson's, Coney Island, N. Y.
Asaki Japs—Brighton, Brighton Beach, N. Y.
Barney, Marion—Fifth Ave., N. Y. C.
Barnyard Romeo—Chicago, Ill., Aug. 1—indefinite.
Barrer and Lee—American Roof, N. Y. C.
Bayes, Nora, and Jack Norworth—Brighton, Brighton Beach, N. Y.
Bedini and Arthur—Morrison's, Rockaway Beach, N. Y.
Bell and Caron—Hammerstein's, N. Y. C.
Belleclaire Bros.—Hammerstein's, N. Y. C.
Bells, Musical—Henderson's, Coney Island, N. Y.
Bennington Bros.—Springbrook, So. Bend, Ind.
BERGERE VALERIE—Celeron, Jamestown, N. Y.
Breen, Harry—Hammerstein's, N. Y. C., 1-13.
Bretonne, May—Liberty, Pittsburgh, Pa., Hipp., Uniontown, Pa., 15-20.
Bryant, Eugene—Orph., Denver, Colo., Orph., Pueblo, Colo., 15-20.
Burns and Fulton—Henderson's, Coney Island, N. Y.
Carson and Willard—Henderson's, Coney Island, N. Y.
Chartres Sisters—Fifth Ave., N. Y. C.
Clark, Chas. A.—Arcade, Toledo, O.
Cliff, Laddie—Morrison's, Rockaway Beach, N. Y.
Clifford, Kathleen—Brighton, Brighton Beach, N. Y.
Conroy and Lemaire—Brighton, Brighton Beach, N. Y.
Cook and Lorenz—Brighton, Brighton Beach, N. Y.
Crane, Viola—National, 'Frisco.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Los Angeles, Cal.
Dazie—Morrison's, Rockaway Beach, N. Y.
De Lion, Clement—Orph., Salt Lake City, U.
De Witt, Burns and Torrance—Hansa, Hamburg, Ger., 1-30.
Doherty Sisters—Hippodrome, London, Eng., 1-31, Coliseum, London, Eng., Sept. 1-30.
Dohn, Capt.—American Roof, N. Y. C.
Dolce Sisters—Maj., Chgo., Milwaukee, Wis., 15-20.
Don, Emma—Empire, Cardiff, Wales.
Dooley and Sales—Music Hall, Brighton Beach, N. Y.
Earl, Bert—American Roof, N. Y. C.
Fentelle and Vallorie—Orph., Denver, Col., Orph., St. Paul, Minn., 14-Sept. 3.
Finney, Maud and Gladys—Orph., Salt Lake City, U.
FISHER, MR. AND MRS. PERKINS—American, 'Frisco, Cal., Los Angeles, Los Angeles, Cal., 14-20.
Freeman and Dunham—Henderson's, Coney Island, N. Y.
Granville, Bernard, and Wm. F. Rogers—Orph., 'Frisco, Orph., Oakland, Cal., 14-27.
Hamilton, Estella B.—East End, Memphis, Tenn., 7-13, Forest, St. Louis, Mo., 14-20.
Harris and Randall—Family, Indianapolis, Ind., 15-20.
Hayworth and Hayward—Orph., Spokane, Wash., Orph., Seattle, Wash., 15-20.
Herlin, Lillian—Tivoli, London, England, May—indefinite.
Jarrow—Hammerstein's, N. Y. C.
Jewel's Manikins—Fifth Ave., N. Y. C.
Johnstons, Musical—Hammerstein's, N. Y. C.
Kauffman, Reba and Ines—Orph., Karlsbad, Austria, 1-31.
KNIGHT, HARLAN E.—Shea's, Toronto, Ont., Temple, Detroit, Mich., 15-20.
Konerz Four—Henderson's, Coney Island, N. Y.
Kurtis-Busse Dogs—Hipp., Wildwood, N. J.
Leighton, Three—Music Hall, Brighton Beach, N. Y.
Libbey, Laura Jean—American, N. Y. C.
Lucca, Luciano—Music Hall, Brighton Beach, N. Y.
Luce and Luce—Ingersoll Park, Des Moines, Ia., 8-13.
Lukos, Alex.—Empire, Holborn, Eng., 15-20.
Madelski Troupe—Henderson's, Coney Island, N. Y.
Maxwell, Joe—Music Hall, Brighton Beach, N. Y.
McCullough, Carl—Ramona Park, Grand Rapids, Mich.
McDowell, John and Alice—Victoria, Wheeling, W. Va.
Merritt, Hal—Orph., Denver, Colo.
Michael and Bradford—Henderson's Coney Island, N. Y.
Miller and Mack—Hammerstein's, N. Y. C.
Minar, Mlle. Mina—American Roof, N. Y. C.
Mitchell and Cain—Hull, Eng., Liverpool 15-20, York 22-27.
Monarchs, Melody—Brighton, Brighton Beach, N. Y.
Montgomery, Marshall—Fifth Ave., N. Y. C.
Moran and Wiser—Deutches, Munchen, Bav., 1-31.
Murray, Marion—Orph., Los Angeles, Cal.
Nugent, J. C.—Orph., 'Frisco, Cal., 14-27.
Odiva—Henderson's, Coney Island, N. Y.
Olive, Mlle.—Maj., Seattle, Wash.
Pederson Bros.—Hammerstein's, N. Y. C.
Pope and Dog—Orph., Salt Lake City, U., 14-20.
Rocamora, Suzanne—Levey's, Los Angeles, Cal.
Rock, William, and Maude Fulton—Music Hall, Brighton Beach, N. Y.
Rolfonians—Fifth Ave., N. Y. C.
RYAN, THOS. J. RICHFIELD—Orph., 'Frisco, Orph., Oakland, Cal., 14-27.
Saunders, Chalk—Fifth Ave., N. Y. C.
Schade, Belmont and Schade—Suburban Gardens, Baltimore, Md.
Schianvoni Troupe—Music Hall, Brighton Beach, N. Y.
Shepherd, Burt—Henderson's, Coney Island, N. Y.
St. Clair, Minnie—Fifth Ave., N. Y. C.
Stepp, Mehlinger and King—Orph., 'Frisco, Cal., 7-20.
Stuart, Helen—Garrick, Stockton, Cal.
Stutzman and May—Orph., Hibbing, Minn.
Suratt, Valeska, and William Gould—Hammerstein's, N. Y. C.
Symonds, Jack—Academy, Norfolk, Va.
Temple Quartette—Fifth Ave., N. Y. C.
Vagges, The—Unique, Minneapolis, Minn.
Valadons, Les—Casino, Washington, D. C.
Vevey, Zona—American Roof, N. Y. C.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

BERT ROBB—The address and present whereabouts of Bert Robb, a snare drummer and printer wanted. Please write Dispatch, Columbus, Miss.

COMEDIAN, experienced and refined, wants refined woman, not over thirty, for vaudeville sketch; some dramatic experience; good, strong singing and speaking voice necessary; rehearse and open Toronto, Canada. Will split on salary with clever partner. Photo, full particulars. Address "Reliable," care Mirror.

FOR SALE—one-act comedy sketch, A College Snapshot, cast of 4; for sale outright or on royalty basis. Answer College, Box 305, Portland, Maine.

POSITION as assistant to stage director; two years' experience stock; also productions, etc.; references. Charles Peyton Glocker, care Dramatic Mirror.

PRESENT Owner desires to lease a tried successful drama to manager on small royalty. Unable to manage production further. Address 610 Eye St., N. E., Washington, D. C.

PRETTY, talented, ambitious girl wants position. Miss Williams, Atlanta, Ga.

ROMANTIC leading man, good physique and voice; also heavy man. Others write; state salary and experience first letter; send photo; forty weeks; no time for extended correspondence. J. E. Cline, Denver, Colo.

SNARE DRUMMER—Snare drummer and printer wanted; Bert Robb please write The Dispatch, Columbus, Miss.

STAGE Costumes (legitimate) in prime condition; some entirely new; about 200 pieces; suit all lines. W. G. Marcellus, 527 Fairmount Ave., Phila., Pa.

TREASURER wants position; ref. and bond. J. M. K., Mirror.

WANTED—Actor and solo singer well experienced. Address Mr. Mathias D. Gottwald, care of Mr. Neff, 402 East 163rd St., New York City.

YOUNG man desires position with stock company. Has been very successful in amateur dramatics. Address "Ambitious," care Mirror.

THEATRE CARDS

SARANAC LAKE, N. Y. SARANAC LAKE OPERA HOUSE
Now booking for season 1910-11.
Strong one-night stand. Seating capacity 500; population, 6,000. Halfway between Utica and Montreal—Malone, 48 miles; Plattsburg, 74.
Write for Open Time
C. J. AYRES, Mgr., Saranac Lake, N. Y.

HOTEL CARDS

HOTEL REED, CHICAGO, Clark and Lake streets, caters to better class professionals; sixty beautiful steam heated rooms; near twelve theatres; $4 up weekly; 75c. to $1 a day.

THE HOTEL OWENS, n. w. cor. Sixth and Walnut Sts., St. Louis, Mo.—Established Seven Years. All Modern Improvements. A Particular Place for Particular People. American Plan—Rates, single, $3 and $9; double, $16. Kinloch 'phone, Central 571-R. H. F. SADEK, sole "King of Chefs," Proprietor.

HOTEL YORK, CHICAGO, 50 E. 33d St., S. S. "L" 33d St. station 1 block. Running water all rooms 75 c. to $1.50 per day, $3.50 per week up. Cafe connection; elevator, electric lights, private baths; 10 min. shopping district. Mr. and Mrs. Jule Walters, Props. Douglas 408.

BUSINESS DIRECTORY

SCENERY

THE NEW YORK STUDIOS
"Scenery of Quality for Theatres."
Now supplying scenery and asbestos curtains to more theatres than any other firm in the country.
Offices: 1004 Times Building,
New York, N. Y.

SOSMAN & LANDIS CO.
Great Scene Painting Studio.
238-238 South Clinton Street, Chicago, Ill.
The Largest, Best and Most Thoroughly Equipped Scenic Studio in the United States.

M. ARMBRUSTER & SONS,
Albert E. Armbruster. Emil G. Armbruster.
Scenic Artists,
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudevilles. First-class work guaranteed at reasonable rates.

ORMSTON SCENIC CONSTRUCTION CO., Contractors and Builders of Scenery.—Telephone, 1590 Chelsea. Office and shops, 306-8-10-12 Eleventh Ave., N. Y.

THE O. H. STORY SCENIC CO., INC. (Somerville Sta.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

HOWARD TUTTLE, Scenic Artist. Contractor for all Stage Supplies. Asbestos Curtains, etc.
1200 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, Etc.

CARL A. WUSTL, 40 Union Square, New York, between 16th and 17th Streets. Telephone, Stuyvesant, 1623. Theatrical and Masquerade Costumes.

LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 538 West 29th Street, New York. Theatrical Properties and Stage Accessories. Telephone, 750 Chelsea.

THEATRICAL TRANSFER

NATIONAL
THEATRICAL TRANSFER
248 and 248 West 27th St., N. Y.
Scenery stored in absolutely fireproof building. Trucks always ready. Low Rates. 'Phone, 1908 Chelsea.
WELLINGTON WALTON. HARRY P. SMITH.

VAN, CHARLES AND FANNIE—21 Elbert Street, Brooklyn, N. Y.
Wentworth, Vesta and Teddy—Orph., Salt Lake City, U., Orph., Ogden, U., 14-20.
Weston and Lynch—Brighton, Brighton Beach, N. Y.
Willard and Bond—Los Angeles, Los Angeles, San Diego, Cal., 15-20.
Wilson, Jack, Trio—Henderson's, Coney Island, N. Y.
Wright and Dietrich—Morrison's, Rockaway Beach, N. Y.

ARENA NOTES.

Buffalo Bill's Wild West and Pawnee Bill's Far East performed at Grand Rapids, Mich., July 18, and pleased large audiences both afternoon and evening. The manager reports bigger business than ever this season.

Forepaugh and Sells' Circus landed in Providence, R. I., July 18. The menagerie was large and contained some rare specimens. The usual street parade was given in the morning. Business good.

The Sells-Forepaugh Shows are to appear in Bellefontaine, O., Sept. 2. A duplicate of the crowd which greeted Buffalo Bill here July 7 is expected.

Big business greeted the Wyoming-Montana Wild West, at Broken Bow, Neb., July 19.

Ringling Brothers' Circus gave two excellent performances at Peoria, Ill., July 20, before large audiences. This circus is a great favorite here.

The 101 Ranch is booked for Clarksburg, W. Va., Aug. 11.

The Forepaugh-Sells' Circus entertained good business at Newport, R. I., on July 16.

Pawnee Bill recently made a trip to Lancaster, Pa., to interview the owners of Young Buffalo Bill's Wild West, which appeared at that place on July 7, and did good business. The object of Pawnee Bill's visit was said to be to object to the use of the name "Buffalo Bill," and unless an adjustment can be made it is reported that a suit for $100,000 damages will follow.

A very pleasing performance was given by Miller Brothers' 101 Ranch at Newburgh, N. Y., July 19. The tents were well filled.

July 30 is the date set for Barnum and Bailey's visit to Kearney, Neb.

At La Junta, Colo., Proctor's Street Shows July 14-23; fair attraction and medium business.

M. STEINS · MAKE UP
ABSOLUTELY GUARANTEED.

NEW YORK CITY
LIST OF
SELLING AGENTS

ALABAMA
Birmingham
E. B. Norton, Drugs
Gunn, Gambill Drug
Jacob's Pharmacy
Gunn Drug Co.
Huntsville
J. D. Humphry & Son
Mobile
Dave S. Bauer, Drugs
Van Antwerp's, Drugs

ARIZONA
Globe
Palace Drug Co.

ARKANSAS
Texarkana
Smith Drug Co.

CALIFORNIA
Bakersfield
Baer Bros., Drugs
Chico
Lee Pharmacy
Eureka
Skinner Duprey Drug
Pacific Pharmacy
Fresno
Smith Bros.
Monroe Drug Co.
Los Angeles
Chambers Drug Co.
Godfrey & Moore
Dean Drug Co.
Angelus Pharmacy
Marysville
Hornung Drug Co.
Monterey
Palace Drug Co.
Oakland
The Owl Drug Co.
Chas. Hoffman & Co.
Riverside
Nesbitt Drug Store
Sacramento
Nevre Drug Co.
San Bernardino
The Owl Drug Store
San Francisco
The Owl Drug Co.
Parent's Stationery
Goldstein's Hair Store
Denion Aguirre Co
Crown Drug Co.
Wahrlen's Pharmacies
San Jose
Curtis and Henkle Drugs
Santa Barbara
Guilerres Drug Co.
Santa Cruz
Palmer Drug Co.
Woodland
J. V. Leithold

CANADA
Hamilton
J. F. Hennessy
London
E. L. Guillemont
Opera House Pharmacy
Montreal
Oliver Dowler
Port Arthur
W. T. McEachern.
Toronto
G. Tambyn, Drugs
J. F. Hennessy
National Drug & Chem. Co
Vancouver B. C.
McDuffee Bros. & Co.
Victoria, B. C.
Mrs. C. Koeche.

COLORADO
Denver
Schultz Drug Co.
Owl Drug Store
Pueblo
Reno Bros., Drugs
Trinidad
People's Drug Store

CONNECTICUT
Bridgeport
D. M. Read Co.
Hartford
The Rapstyn Drug Co
C. E. Miller, Drugs
New Britain
J. P. Connors, Druggist
New Haven
J. A. Notkins & Bros.
Waterbury
Dexter & Co., Drugs

DIST. OF COLUMBIA
Washington
Kloeckwski's Pharmacy
Steven's Pharmacy
Duval & Sparks
Henry Evans

DELAWARE
Wilmington
E. James Belt

FLORIDA
Jacksonville
Better' Pharmacy

GEORGIA
Atlanta
Jacobs' Pharmacy Co.
The Grand Pharmacy
Holt Pharmacy Co.
Savannah
Livingston's Pharmacy

ILLINOIS
Aurora
L. N. Benton, Drugs
Bevier & Harts
Bloomington
J. C. Coblentz Drug Co.
Chicago
Auditorium Pharmacy
G. F. Wimbach Co.
Central Drug Co.
L. Hageman & Co.
Chicago Costume Works
J. H. Montgomery
Revere Pharmacy
Congress Drug Co.
Ashland Drug Store
National Drug Store
H. M. Moffett
Walter H. Kroukup
G. H. Mayr, Drugs
Geo. Lauterer, Costumer
Schneider Costume Co.
A. E. Feehter
Fritz Scholtz & Co.
Hottinger Drug Co.
E. E. Benike, Drugs
Harrigan Pharmacy
Decatur
F. Ewing Supply House
E. St. Louis
Maurice O'Connell
Moline
Jericho's Drug Store
Monmouth
Red Cross Pharmacy
Peoria
F. M. DeKroyft, Drugs
H. D. McDougal, Drugs
Quincy
Reed Bros., Drugs
Rockford
Red Cross Pharmacy
Springfield
Bell & Coe, Druggists

INDIANA
Anderson
Central Pharmacy
Elkhart
Housworth Bros.
Evansville
J. F. Bomm Drug Co.
Fort Wayne
Meyer Bros. Co., Drugs
Indianapolis
Charles W. Eichrodt
Furgur's Pharmacy
H. Elnkhin
Weber Drug Co.
E. W. Stucky, Drugs
Marion
The Medicine Shop
Michigan City
Ohming Drug Co.
Muncie
Owl Drug Store
Richmond
Conkey Drug Co.
South Bend
Economical Drug Store
Terre Haute
A. Hers
Averitt-Dorsey Drug

IOWA
Ames
L. M. Bosworth
Burlington
Sutter-Ludman Drug
Cedar Rapids
Boyson Drug Co.
Clinton
James De Lange
Davenport
Kisienmacher's Pharmacy
G. Schiegel & Son
Des Moines
Gulberson Costume Co.
Opera House Drug Co.
Le Miller Drug Co.
Harris Emery Co.
Dubuque
T. W. Rueto Drug Co.
Marshalltown
Reinert Drug Co.
Mason City
Park Drug Company
Ottumwa
W. L. Sargent, Drugs
Sioux City
Wm. J. Kline, Drugs

KANSAS
Coffeyville
Jordan-Flores Drug Co.
Emporia
W. R. Irwin, Drugs
Hutchinson
Briggs Bros.
Independence
Hebrank Drug Co.

KANSAS—Cont.
Leavenworth
Ed. C. Fritsche, Drugs
Parsons
W. C. McKee, Drugs
Pittsburg
Roll Lindburg, Drugs
Topeka
J. P. Rowley, Drugs
Wichita
Higginson Drug Co.

KENTUCKY
Henderson
A. G. Cottingham
Lexington
Cooper & Dunn
Louisville
Buschemeyer Bros.
Taylor Isaacs Drug Co.
Owensboro
Smith & Bates

LOUISIANA
Alexandria
Rapides Drug Co.
Baton Rouge
Van A. Woods, Drugs
Jennings
Owl Drug Store
Lake Charles
Von Phul & Gordon
New Orleans
American Drug Store
P. L. Cusachs, Drugs
A. Mieas
Kais & Besthoff
Shreveport
Saenger Bros., Drugs

MAINE
Augusta
W. R. Partridge, Drugs
Bangor
C. A. Fowler, Drugs
Carl S. Preble, Drugs
Portland
A. Caries
H. H. Hay Sons

MARYLAND
Baltimore
Williamson & Watts
S. Le Roy Robinson
H. S. Hartogensis
Morgan & Millard, Drugs
Sonnenburg-Habilston

MASSACHUSETTS
Boston
Klein's Pharmacies
Green's Pharmacy
Knight's Pharmacy
W. B. Hunt Co., Drugs
Woodward Drug Co
S. A. D. Sheppard & Co.
Brockton
W. A. Chaplain & Co.
Fall River
Touhey's Pharmacy
Fitchburg
The Douglas Hair Store
Gloucester
M. L. Wetherell, Drugs
Holyoke
Geo. F. O'Connor
Lawrence
John J. Forrest
Lowell
Towers Corner Drug
New Bedford
The Browne Pharmacy
North Adams
Wilson House Drug Store
Pittsfield
The Fahey Pharmacy
Springfield
Green, The Druggist
A. W. Cunningham
Worcester
Green, The Druggist

MICHIGAN
Ann Arbor
Eberbach & Son Co.
Battle Creek
Baker-Jones Co.
Bay City
Mason & Beach
Detroit
Mrs. Clara M. Read
Sta. Claire Pharmacy
Standard Drug Store
E. C. Kinsel, Drugs
William W. Fiero, Drugs
Gray & Worcester
Brown Pharmacy Co.
Grand Rapids
Schreuder & Stonehouse
Peek Bros. Drug Co.
Jackson
Athenaeum Pharmacy
Kalamazoo
Rollins Bros.
Lansing
Robinson Drug Co.
Rouse's Drug Store
Muskegon
Fred Brundage, Drugs

MICHIGAN—Cont.
Saginaw
Dolson Drug Co.
Marwinski & Losbrish
Sault Ste. Marie
Fred R. Fries, Drugs
Traverse City
E. E. Miller & Son, Drugs

MINNESOTA
Albert Lea
Nissen Pharmacy
Austin
K. O. Weld, Drugs
Crookston
Yeo's Drug Store
Duluth
Mattis Drug Stores
Wirth's Drug Store
Mankato
John J. Lamm
Minneapolis
Powers Mercantile Co.
A. D. Thompson Drug Co.
Charles H. Circler
Metropolitan Drug Co.
Vogell Bros. Drug Co.
Owl Drug Store
Red Wing
A. M. Kuhn
St. Paul
Martin Glesen
A. T. Hall, Drugs
Frank C. Friedmann
F. M. Parker & Co.
City Drug Store
R. A. Becker & Son
Stillwater
Brenner Drug Co.

MISSISSIPPI
Jackson
W. L. Brown Co., Drugs

MISSOURI
Joplin
The Cooper Drug Co.
Kansas City
Midland Pharmacy
Orpheum Pharmacy
Owl Drug Co.
Federmann's Drug Store
W. J. Kunts
Club Pharmacy
Goldblatt Bros.
Maryville
Chas. Love, Drugs
St. Joseph
St. Joseph Drug Co
Robidoux Pharmacy
St. Louis
Grand Leader
Robert Schmidt
Anti-Monopoly Drug
Enderle Drug Co.
Doering Bros.
A. Fuger, Wigs
Judge and Dolph Drug

MONTANA
Billings
Lee Warren, Drugs
Bozeman
Bozeman Pharmacy
Butte
Colbert Drug Co.
Helena
Parchen Drug Co.
Livingston
Seaman's Pharmacy
Missoula
Missoula Drug Co.

NEBRASKA
Beatrice
Beck & Bullis
Lincoln
Riggs Pharmacy Co
Omaha
M. Monheit, Hair Goods
Owl Drug Co.
Beaton Drug Co.
Thee. Lieben & Son
Her Grand Drug Co.
Meicher Drug Co.

NEW HAMPSHIRE
Berlin
Cournoyer Pharmacy

NEW JERSEY
Atlantic City
Apollo Pharmacy
Camden
Dr. Paul N. Litchfield
Hoboken
F. W. Traeger, Drugs
Jersey City
Hartnett Drug Co.
Newark
Petty's Pharmacy
Chas. Hoishauer, Drugs
Firemen's Phar. Co.
New Brunswick
Van Deursen Pharmacy
Paterson
Smith Drug Co.
Erie Drug Store
Samuel Sykes

NEW YORK
Albany
Louis Sautter
Warner Drug Co.
Wm. Sautter Co.
Auburn
A. E. Adams, Drugs
Brooklyn
Block Drug Co.
Althsimer Bros.
F. J. Morrissey, Drugs
J. D. Mabie, Drugs
S. A. Osborn, Drugs
Buffalo
A. Mink, Costumer
The Wm. Hengerer Co.
Central Prescription
H. A. Sloan, Drugs
Gibb's Drug Store
Cahoon Lyon Drug Co.
Steere's Drug Shop
Coney Island
West End Pharmacy
Elmira
C. H. Calkins Drug Co.
Glens Falls
Bert H. Bentley, Drugs
Mt. Vernon
Anderson's Pharmacy
Newburgh
Brown's Academy Phar.
New York
Knickerbocker Pharmacy
Gibian the Druggist
Hegeman & Co.
Wm. B. Riker & Sons
Circle Pharmacy
James' Drug Stores
John W. Furrier
Owl Drug Co.
The Cosmosis Shop
Geo. Shindheim
Niagara Falls
Croy's Drug Store
Rochester
B. M. Hyde Drug Co.
Dake Drug Co.
Rome
A. J. Broughton & Bro.
Schenectady
Van Curler Pharmacy
E. W. Veeder, Jr.
Syracuse
Stein Bros., Drugs
Bunker & Plum, Drugs
Dwight Dye Drug Co.
Troy
John F. Killilea
Utica
Sullivan & Stanson
Watertown
T. T. Lewis, Costumer
C. D. Tryon, Drugs
Yonkers
Blackburn Bros.

N. CAROLINA
Asheville
Smith's Drug Store
Charlotte
Jno. S. Blake Drug Co.
Woodall & Sheppard
Durham
W. M. Yearby

N. DAKOTA
Bismarck
Cowan's Drug Store
Grand Forks
Dacotah Pharmacy
Fargo
Broadway Pharmacy
Minot
F. P. Taylor & Co.

OHIO
Akron
The Harper Drug Co.
Canton
Beiendor's Pharmacy
Cincinnati
Weatherhead Pharmacy
Vom & Lakamp
Beck, Costumer
M. C. Dow, Drugs
J. C. Krieger's Sons
Cleveland
W. G. Marshall
W. Krauss & Son
Standard Drug Co.
The Prospect Pharmacy
Columbus
F. F. Mykrantz
Kampmann, Costumer
Miller-May Drug Co.
Dayton
Burkitt's Drug Store
Newark
Evans Drug Store
W. A. Ermin & Son
Portsmouth
Fisher & Strsich, Pharmacy
Springfield
H. J. Churchman
Westie's Cut Rate Drugs
Adam Schmidt, Drugs

OHIO—Cont.
Steubenville
Ford Laughlin, Drugs
Toledo
West Drug Store
Youngstown
Stahl's Drug Store
Zanesville
Chester A. Baird
Townsend, Cut Rate Drugs

OKLAHOMA
Alva
Louis Schuhmacher
Durant
Corner Drug Store
El Reno
City Drug Co.
Enid
The Owl Drug Co.
Lawton
Jones Bros. Drug Co.
Oklahoma City
Westfall Drug Co.
Frank M. Weaver
Shawnee
Crescent Drug Co.

OREGON
Albany
Woodworth Drug Co.
Eugene
Linn Drug Co.
Medford
Leon B. Haskins, Drugs
Portland
Powers & Estes
Woodard, Clarke & Co.
Stipe Taylor Drug Co.
Rowe & Martin
Salem
Opera House Phar.

PENNSYLVANIA
Allegheny
The May Drug Co.
Allentown
Palace Pharmacy
Altoona
Boesking & Meredith
Braddock
W. A. Kulp, Drugs
Butler
The Crystal Pharmacy
Easton
H. B. Semple & Sons
Erie
Adams & Strauber
Frank L. Felder, Drugs
Andrew's Pharmacy
Harrisburg
Gorgas the Druggist
Homestead
McKee Drug Co.
Johnstown
Emil K. Roth, Drugs
Lancaster
Brubaker Bros.
Lebanon
Boger's Drug Store
McKeesport
Hiawatha Drug Store
Philadelphia
H. A. Nolte, Drugs
Van Horn & Son
Lit Brothers
Laubach Pharmacy
Geo. B. Evans, Drugs
Wanz & Son, Costumer
Pittsburg
The May Drug Co.
Baer Bros.
E. E. Heck
Plymouth
G. J. Durbin, Drugs
Pottstown
Charles S. Benta, Drugs
Reading
Bamford & Kemp
Stein's Pharmacy
Scranton
Fehrenbolt, Costumer
Phelps' Pharmacy
Baumgardner Pharmacy
Wilkes-Barre
Frank & Barber,
The Mehoss Pharmacy
Williamsport
Millener Drug Co.
York
Heiges & Hildebrand

RHODE ISLAND
Providence
Colonial Drug Co.
J. Fred Gibson Co., Drugs
J. A. Bernard

TENNESSEE
Woonsocket
Desrochers Bros.

S. DAKOTA
Aberdeen
Woodward's Pharmacy
Sioux Falls
R. F. Brown, Drugs

TENNESSEE
Chattanooga
Live and Let Live Drug
The People's Pharmacy

TENNESSEE—Cont.
Knoxville
Kuhlman's Drug Stores
Memphis
Wm. Kasten
A. Benkert & Co.
Nashville
C. R. Badoux Hair Goods
Sand & Sumpter, Drugs

TEXAS
Beaumont
Post Office Drug Store
Corsicana
Harper-Kenner Drug Co.
Dallas
The Owl Drug Co.
Denison
Harvey Bros. Drug Store
Ennis
Gierey & Guthrie
Fort Worth
Lowe's Drug Store
Covey & Martin
Galveston
Star Drug Store
J. J. Schutz
Houston
Rouse's
The Capitol Pharmacy
Lowry's Drug Store
Marshall
Matthewson Drug Co.
Palestine
Bratton Drug Co.
San Antonio
Wm. C. Kalteyer
Sherman
Craycroft-Stinson, Drugs
Temple
Raynold's Drug Store
Texarkana
Boyd Drug Co.
Tyler
Price-Drake Drug Co.
Waco
Jursey Drug Co.
Old Corner Drug Store

UTAH
Ogden
Utahna Drug Co.
Salt Lake City
B. F. Ott Drug Co.

VIRGINIA
Norfolk
Bernard Rice
Richmond
J. Blair, Drugs
Thalhimer Bros.

WASHINGTON
Bellingham
Engberg's Pharmacy
Everett
Roberts Bros.
North Yakima
Clark's Pharmacy
Seattle
The Raven Drug Co.
Shaw's Pharmacies
Quaker Drug Co
Swift's Pharmacies
Spokane
Dessert Drug Co.
Murphtroyds
Tacoma
Wynkoop-Vaughan Co.
The Owl Drug Co.

WEST VIRGINIA
Charleston
Krieg & Price
Wheeling
McLain's Drug Store

WISCONSIN
Appleton
Downer's Pharmacy
Fon du Lac
W. R. Plank Drug Co.
Green Bay
R. L. McDonald, Drugs
Kenosha
Kradwell Drug Co.
C. H. Hurd
La Crosse
Hoschler Bros.
Madison
The Menges Pharmacies
Milwaukee
Carnival Costume Co.
Diddle Drug Store
The A. Eggert Co.
Schrader Drug Co.
Adolph H. Rahn
Oshkosh
J. Baumann & Co.
Racine
Pokorny Drug Co.
Kradwell Drug Co.
Superior
C. W. Ann, Druggist

WYOMING
Cheyenne
Atlas Vaudeville Theatre

SALT LAKE CITY.

Bills at the Orpheum and the Majestic—John Wesley Clawson.

SALT LAKE CITY, Aug. 2.—A good bill at the Orpheum was headed by Lily Lena, the popular English music hall singer, with Paul Spadoni, the strong man and juggler, close in line of popularity. Lyons and Yosco, harpist and singer, were also in for a number of recalls. It is a matter worthy of note that the harp, played anywhere from mediocre to good, always gets a strong hand. Hal Merritt, lightning artist and comedy singer, Jane Boynton and Fan Bourke, Bert and Lottie Walton, Sydney Shields and co., and Professor Willard Weibe's excellent orchestra made up the bill. Business started in very well, houses averaging three-fourths full for the week.

At the Shubert the Merry Maidens, under the direction of Allen Curtis, sang and danced their medley of music to houses from fair to packed.

Willard Mack, having recovered from his recent indisposition, opened at the Majestic with a small company of players, presenting a sketch of his own writing. Houses and sidewalk have been packed ever since, as this is the first time patrons have had the pleasure of the best seats for ten cents at any of Willard Mack's excellent productions. The Grace Sisters, assisted by their "four California poppies," gave a song sketch in Indian costume, which proved also popular. The moving pictures included some of Manager Revere's own making, being scenes taken during the meet of G. A. R. veterans in this city last Summer.

John Wesley Clawson, a great-grandson of Brigham Young, left for New York during the week to take a position in one of Edwin M. Royle's companies. Mr. Clawson has been doing some very good preliminary work in various local companies under the name of John Willard, and it was during one of these shows that Royle saw and noted him. Mr. Clawson has the cosmic germ of the profession in his blood, his grandmother and father both being among the founders of the drama in Utah, and contemporaneous with Annie Adams, the mother of Maud Adams. Mr. Clawson is a gentleman and a scholar, and we bespeak everything good for him.

A new local dramatic company has been organized to tour the State. Roscoe Ashworth and Kirke Decker will be business and stage manager, respectively. All of which means a new crop of Utah "probables."

Professor John J. McClellan is conducting a fine orchestra at Saltair Beach, in the Ship Café.

Barnum and Bailey's shows have the town plastered with pictures. They show on Aug. 8.

Maude Leone, having successfully passed through two surgical operations at the Holy Cross Hospital, was released and started for her Omaha home during the week. There she will endeavor to regain her health. C. E. JOHNSON.

AROUND VARIOUS CIRCUITS

CONTINUED ACTIVITY IN THE BOOKING OFFICES OF MANY MANAGERS.

National Theatre Owners' Association Announces an Excellent List of Attractions for the South—Reports from J. J. Coleman and C. A. Burt.

National Theatre Owners' Association.

J. J. Coleman, secretary of the National Theatre Owners' Association, announces the following attractions now booked for the theatres in the South under the direction of Albert Weis, head of the American Theatrical Exchange, and Ehrlich Brothers and Coleman. This affects practically every theatre in the entire South: De Wolf Hopper in A Matinee Idol, James T. Powers in Havana, Jefferson de Angelis in The Beauty Spot, Blanche Ring in The Yankee Girl, Sidney Drew in Billy, John Mason in The Witching Hour, Gertrude Elliott in The Dawn of a To-morrow, Wilton Lackaye in The Battle, Bessie Abbott in Mascagni's new opera, Ysobel, with an orchestra of sixty; Arnold Daly in classic repertoire, The Lottery Man, James K. Hackett in Shakespearean repertoire, Viola Allen in The White Sister, Louis Mann in The Cheater, Frank Daniels in The Belle of Brittany, Marie Dressler in Tilly's Nightmare, Madame Nazimova, Walker Whiteside in The Melting Pot, Dustan Farnum in Cameo Kirby, Mary Mannering in A Man's World, Max Figman in Mary Jane's Pa, Dick Bernard in The Girl and the Wizard, Lew Dockstader's Minstrels, The Honeymoon Trail, Margaret Illington in Until Eternity, Aborn's English Grand Opera company, Vogel's Minstrels, The Goddess of Liberty, Margaret Anglin in a new play, The Flirting Princess, Thomas Dixon's new play, The Sins of the Fathers; the Russian dancers from the Metropolitan Opera House, New York; The Prince of To-night, The City, The Nigger, A Stubborn Cinderella, an all-star cast in The Mikado, Going Some, Wright Lorimer in The Shepherd King, Girls, A Gentleman from Mississippi, Wildfire, The Cow and the Moon, Henry W. Savage's new musical production, not yet named; Tim Murphy in a new play, The Merry Widow, McFadden's Flats, Mlle. Modiste, Seven Days, Beverley of Graustark, Buster Brown, The Prince of Pilsen, In Old Kentucky, The Newlyweds and Their Baby, Al. Wilson, Madame X, and Frederick Warde. Additional routes are now being arranged for a number of attractions of fully as great merit that will be sent out later in the season.

Announcement is made that the managers of the following theatres have applied for membership in the National Theatre Owners' Association: Capital Theatre, Cheyenne, Wyo.; Crump Theatre, Columbus, O.; Majestic Theatre, Lorain, O.; Grand Opera House, Marion, O.; Grand Opera House, Vincennes, Ind.; Kidd Opera House, Princeton, Ind.; Murray Theatre, Richmond, Ind.; Grand Opera House, Anderson, Ind.; Park Theatre, Henderson, Ky.; Grand Theatre, Owensboro, Ky.; Henrietta Theatre, Princeton, Ky.; Academy of Music, Northampton, Mass.; Lowell Opera House, Lowell, Mass.; Empire Theatre, Salem, Mass.; Academy of Music, Fall River, Mass.; Opera House, Lawrence, Mass.; Opera House, Newport, R. I.; Alhambra Theatre, Stamford, Conn.; Empire Theatre, Lewiston, Me.; Jefferson Theatre, Portland, Me.; Springer Opera House, Columbus, Ga.; Grand Opera House, Greenville, S. C.; Harris Theatre, Spartanburg, S. C.; Academy of Music, Durham, N. C.; Elks' Theatre, Albuquerque, N. Mex.

Charles A. Burt Southern Theatre Circuit (Inc.).

I. W. Johnson, manager of the new Opera House at Yorkville, S. C., has arranged with this office to book attractions at his theatre. The theatre is up to date, with a seating capacity of over 600, and Yorkville connects with many other towns represented by this circuit.

S. B. May has assumed the management of the Court Opera House, at Marion, Va., formerly managed by W. M. Sclater.

John S. Shipley has assumed the management of the Opera House at Piedmont, W. Va. He advises that the house will be remodeled for the coming season. The booking is done through this office.

Professor D. F. Nicholson has assumed the management of the Opera House at Sandersville, Ga. The outlook for the coming season in this town is good.

American Theatrical Exchange.

Among the recent members added to the N. T. O. Association are the theatres at Durham, N. C.; Jacksonville and Pensacola, Fla., and Bristol, Tenn.

The new Yoakum Opera House, at Yoakum, Tex., recently erected, is announced by Manager Ernest Riehe to open Sept. 1. The opening attraction is Sidney Drew in the original Daly Theatre cast of Billy.

Hauschild's Opera House, at Victoria, Tex., has been renovated and the manager reports an up to date theatre.

J. J. Coleman's Circuit.

Ed. Shaw is booking Gaines and Brown in A Coon's Engagement through Kentucky and Tennessee.

Wilton Lackaye in The Battle will play through Mississippi in January.

During the past week the following new members were received into the N. T. O. A.: Capital Theatre, Cheyenne, Wyo.; Elk Theatre, Albuquerque, N. M., and the Academy of Music, Durham, N. C.

Ledpold and Israel have secured a lease of the Dukate Theatre, Biloxi, Miss. Their bookings will be done through this office.

Paid in Full has been booked through Kentucky and Indiana during the past week.

A. F. Branca has succeeded Mershaw and Bishop as manager of the Majestic Theatre, Corbin, Ky. He will book this house in conjunction with the Opera House at Pineville, Ky. Both theatres are booked through this circuit.

Felix Rutherford has succeeded Steve Smith as manager of the Gresham Theatre, Arkadelphia, Ark.

W. W. Willis, manager of the Grand Opera House, Vincennes, Ind., has leased the Opera House at Princeton, Ind.

SAN FRANCISCO.

Change of Policy at the Columbia—A New House Planned—Gossip.

The Spendthrift co. hastened across the Continent without a stop in order to open at the Columbia 1, and the programme was carried out, and a strong co. presented itself to a very large audience which was pleased. The cast consisted of Lionel Adams, Albert Sackett, Forrest Orr, Doris Mitchell, Vivian Martin, Lizzie McCall, Grace Gibbs, and William Sullivan.

The Columbia reduced its prices of admission so as to place their excellent entertainments within reach of everybody. Heretofore the entire downstairs has been $2, but now behind eighth row will be $1.50, and the first seven rows in balcony $1 and the next seven rows 75 cents. The second balcony will be 50 and 25 cents.

The Alcazar surely struck a big ledge when the management engaged Hackett for a limited engagement. He pleases and attracts full houses. On last evening 1, when he presented Don Cæsar he was compelled to respond to a call for a speech. John Glayde's Honor is the next offering to be given by Mr. Hackett.

Mizpah at the Princess is now in its second week presented by R. L. Stockwell. This engagement ended 6, and on matinee 7 Mrs. Temple's Telegram commenced a short engagement.

A new theatre is about to be built in the Richmond district. Archie Levy, the well-known theatrical agent, is one of the main promoters, and with him are Theodore Mayer, who has been long interested in theatricals, I. Spiro, one of our police commissioners, and J. B. Martin, our popular chief of police. The house will seat over 900, and the building will cost about $45,000. It will be a 10, 20 and 30 cent house, with excellent prospects because it has Levy in the van, who is in a position to procure the best talent.

May Yohe has come down from her Oregon home and will be seen at the Bismarck Café as an entertainer during the meal times. She is billed to open 7.

Annette Kellerman has been receiving a barrel of advertisement. She was arrested for fast driving of her auto and acquitted with an admonition to be careful, and in the morning of 1 she gave a lecture to women only on how to keep well and how to obtain a perfect form. Writeups galore and pictures many.

Professor Richard Burton defended the theatre in a lecture at the university, and took exception to the condemnation of the stage by certain people.

The Bohemian Club will give a concert 9 at the Van Ness Theatre, when Henry Hadley will make his first appearance as leader of the Symphony Orchestra of Seattle.

Lillian Russell is advertised for a future visit to San Francisco, while the Savoy will shortly present The Lottery Man.

The demand for Samson has been so strenuous that the management may present it again before Mr. Hackett ends his engagement at the Alcazar.

A. J. BARNETT.

MRS. FISKE
UNDER HARRISON GREY FISKE'S DIRECTION
12 West Fortieth Street, New York

WILLIAM INGERSOLL
Address care MIRROR Office.

HENRY MILLER
Offices: Cambridge Building, Fifth Ave. (33d St.), New York City

PRIESTLY MORRISON
Address DRAMATIC MIRROR

WEDGWOOD NOWELL
AT LIBERTY { LEADING MAN (Productions or Stock) } OR { PRODUCING STAGE-DIRECTOR (Dramatic or Musical Attractions.) }
ALL AGENTS, Hotel Normandie, or Green Room Club, N. Y.

JANET PRIEST
THE WEE COMEDIENNE
in THE GIRL AND THE DRUMMER

ESTHER RUJARO
LEADS. ENGAGED.
AT LIBERTY Summer and Season 1910-11. Stock or Production. Address DRAMATIC MIRROR, New York

CHARLOTTE WALKER
The Dorilton, 171 W. 71st St., New York

GEORGE ALISON
ENGAGED. Address The Players.

ANITA ARLISS
PRIMA DONNA
AT LIBERTY FOR MUSICAL COMEDY Address MIRROR.

EDWIN H. CURTIS
STAGE DIRECTOR
Columbia Theatre, Washington, D. C., Invites offers for coming seaso

PITTSBURGH.

The Theatres Opening for the Season—Initial Attractions—The Week's Bills.

PITTSBURGH, Aug. 8.—The large audience at the Lyceum on Saturday night, Aug 6, seemed at home in this pretty and commodious playhouse, as of yore, and the weather being cool made it very comfortable therein. Under Southern Skies was the opening attraction, and it was acted by an adequate company and nicely staged. This play will continue this week and will be followed by Beverly. This theatre is still under the direction of R. M. Gulick. Clifford ("Cliff") R. Wilson is again the well-known manager, and James Deacon the popular treasurer, and Joseph Lowrey in charge of the front of the house.

Charley's Aunt is the bill at the Grand 8-13, with Charles Abbe playing the principal role, and together with the other members of the Harry Davis Stock company the comedy is well presented. Next week, A Stranger in a Strange Land.

The Rector Burlesquers in A Trip to the South Pole is the current bill at Harry Williams' Academy.

On Saturday night, Aug. 13, the Gayety will open with the Bowery Burlesquers.

The Nixon will begin its season on Aug. 22 with The Girl in the Taxi, and Seven Days will follow.

The Pittsburgh Hippodrome offers another long and varied programme and continues to draw large crowds to Forbes Field.

ALBERT S. L. HEWES.

BUFFALO.

David Copperfield Well Presented at the Lyric—News of Robert Dempster.

The only attraction in town 1-6 was Mildred Holland and players in a magnificent revival of David Copperfield, which attraction packed the Lyric throughout the week, and both star, players, and play scored a success.

William Dempster, father of Robert Dempster, who was seriously injured in an elevator accident in Milwaukee, has returned from visiting his son, and reports that he is improving rapidly to a complete recovery, which will be glad news to his host of friends both in and out of the profession.

Gus Fay, the well-known German comedian, is spending some time at Crystal Beach.

P. T. O'CONNOR.

Correspondence

Correspondents are wanted by THE MIRROR *in the following cities of Arkansas: Hope, Lonoke, Mena, Morrilton, Monticello, Malvern, Magnolia, Newport, Pocahontas, Paragould, Rogers and Russellville.*

ALABAMA.

MONTGOMERY.—MAJESTIC (W. K. Couch): Majestic Stock co. in Dr. Jekyll and Mr. Hyde July 25-30; very large business entire week. Same co. 1-6.

ARKANSAS.

PINE BLUFF.—ELKS (C. E. Philpot): Regular season opens Sept. 1.—ITEMS: House is being thoroughly renovated.—Manager Philpot returned from his trip to New York July 26 and says bookings for next season are better than ever.—UNDER CANVAS: Billie Kersand's Minstrels July 30.

HOT SPRINGS.—NEW PRINCESS: Will open Sept. 15. This house cost $40,000.—ITEM: Frank Head returned from trip to New York, where he arranged for his Airdome booking and other interests.

CALIFORNIA.

OAKLAND.—MACDONOUGH (H. H. Campbell): Ferris Hartman in A Chinese Honeymoon July 25-30; good performance; satisfactory attendance. Mary's Lamb 2-9.—LIBERTY (H. W. Bishop): Bishop's Players presented Under Two Flags July 25-31; high-class production to capacity houses. Izetta Jewell as Cigarette and Sidney Ayres as Bertie gave fine performances. Zira 1-8.—IDORA PARK (B. P. Miller): Bevani Opera co. presented Rigoletto July 25-31; elaborate production to fair attendance.

COLORADO.

LA JUNTA.—THEATRE (H. H. Bourne): House and entire equipment were totally destroyed by fire July 29; origin of fire unknown; insurance $14,000. Stuart Henry, of 256 West Ninety-seventh Street, New York city, is half owner, and if house is rebuilt it will be through him.

PUEBLO.—MINNEQUA (Joe Glass): Minnequa Stock co. in The Poor Rich Man July 27-31. Devil's Lane 1-3; fair business.—PANTAGES (C. Holmes): Vaudeville to very good business July 30-6.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures pleased fair audiences July 25-30.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): Thoroughly entertaining was The County Chairman 1-6, wherein every one did well, especially John Ince in the title-role, Arthur Buchanan as Brisco (which he played along lines that recalled "Ed" Chapman at his best), Joseph Eggenton, and Thomas Walsh. Caroline Locke had somewhat better opportunities than the rest of the women, but Mary Stockwell and Camilla Crume made much of what they had. The Girl of the Golden West 8-13.—ITEM: Alice Fleming, who retired from the co., has signed to play leads with the revivified Poli Hartford co. for three weeks.—Local papers announce Manager I. W. Jackson's having become associated with Henry B. Harris in the local theatre—with all which that fact implies.

WILLIAM P. HOPKINS.

HARTFORD.—POLI'S (S. Z. Poli): Owen Kildare's story, "My Mamie Rose," was presented 1-6 under the title of The Regeneration. Edmund Elton as the hero was well cast and made much of the part; Florence Barker was a most attractive teacher; Thomas MacLarnie, Gilberta Faust and Victoria Montgomery all did creditable work. Audiences large and well pleased. Next week, Paid in Full. Eugene O'Brien, of the Hunter-Bradford, has entered the Travelers Insurance Company to make a brief study of that company's business, with the end in view of becoming a member of the Acturial Society of America. This will in no way interfere with his next season's engagement, when he will be seen with a prominent Broadway attraction.

A. DUMONT.

STAMFORD.—ALHAMBRA (Kurmil Co.): The Jeffries-Johnson fight pictures July 28; drew a fair sized house.

DELAWARE.

WILMINGTON.—AVENUE (Conness, Edwards and Roth): Foreclosure proceedings have been instituted in the Superior Court here for the sale of this theatre. It is owned by one or more of the managers.—ITEM: West Chester Lodge, No. 855, B. P. O. E., is holding a celebration at Lenape Park to-day, Aug. 4, with a large attendance from nearby lodges. Athletic events will be featured.

FLORIDA.

JACKSONVILLE.—DUVAL (W. L. Delcher): Mable Paige and her popular stock co. continued to draw good business every evening. They presented Brewster's Millions July 24-29 most creditably. Same players in The Milk White Flag July 30-6.

ILLINOIS.

PEORIA.—MAIN STREET (E. C. Burroughs): Fight pictures drew well 1-6. Regular season opens 29.—MAJESTIC (Henry Sandmeyer): Billy Clifford opens season here 14.

INDIANA.

GOSHEN.—JEFFERSON (Harry G. Sommers): Before the Jefferson starts its sixth annual season some time in August the ventilating system of the house will be entirely reconstructed and other improvements made. Harry G. Sommers, of New York, lessee of the Jefferson, has arranged with George E. Krutz to continue as local manager.

RENSSELAER.—ELLIS (J. H. Ell's): Ell and Jane 13; Cow Puncher 17.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (I. W. Phelps): The Lincoln Park Opera co. presented a strong double bill, consisting of a minstrel first part and a one-act operetta written by Gilbert Clayton, entitled The Land of Barratan, 1-6. The minstrel performance revealed the opera troupe to especial advantage, and if the attitude of yesterday's audiences is indicative of aught the co will be extremely popular. The programme embodied everything that is desirable in a minstrel offering, while the novel musical features enhanced the general enjoyment. Wilbur Cox, Raymond Crane, R. O. Burgess, and J. R. Cushing made a quartette of capable end men. It was in the vocal numbers, however, that the co. shone, and encores were responded to with alacrity. The Star Trio, a beautiful number sung by Inez Skinner, Anna Hall, and Mr. Cushing, was perhaps the musical gem of the evening. A pleasing arrangement of "Any Old Port in a Storm" gave O. A. McCartney and a quartette great opportunity and proved a musical treat. Marie Barry, looking radiant in a well-fitting gown, rendered "Yip-lady-Jaye" with vivacity and charm, while Virginia Reid gave a clever male impersonation in Bon Bon Buddy. Fred Killeen sang "Silver Threads Among the Gold" in a manner that compelled admiration. Raymond Crane had a couple of capital songs in "Hip Hip Hypnotise" and "The Big Red Shawl." In the latter he was supported by an octette. Ella May Duffin was heard to advantage in a lullaby number. Wilbur Cox had lots to do in a jocular way, and he capped a clever performance by his spirited rendition of "Way Down in Alabama," a typical song of minstrelsy, which was chock full of action. Gilbert Clayton was an able interlocutor. A patriotic finale which introduced Miss Barry as Columbia and R. O. Burgess as Uncle Sam brought the first part to a spirited close. The Land of Barratan is an operetta that made a fitting afterpiece. Wilbur Cox and Gilbert Clayton were irresistibly funny as the King and the Pippin, respectively, while Miss Barry as Estelle, Fred Killeen as a grand opera tenor, and Miss Duffin as Donna Bella were clever in their respective roles. Well staged and costumed; pleased large attendance.—ITEMS: Frank Gilmore has been to New York this week and has signed for a season's engagement with the New Theatre.—Theo is drawing large crowds at the Bijou.—Work is progressing rapidly on the New Palace Theatre.—Dash is the attraction at Island Park 1-6.—Manager W. F. Mason has returned from a two weeks' visit with Manager J. M. Welch, of New York.

W. F. GEE.

WORCESTER.—POLI (J. C. Criddle, res. mgr.): The Poli Stock co. presented the most popular bill of the Summer season 1-6 in The Girl of the Golden West, Rose King in the role of the girl. Never has Miss King been seen to such good advantage here. Both Miss King and the cast were obliged to answer to several curtain calls at the end of the second act. Robert Cummings, the new stage-manager, spared no pains to produce the piece in the most artistic manner, and each and every one did his share in making it most enjoyable. Fine business.—WHITE CITY CASINO (H. W. Ball, res. mgr.): Business picked up with a jump when the Manhattan Opera co. presented The Mikado 1-6, with Kitty Nice Pearle as Yum Yum, Charles Fulton as Nanki-Poo, Florenz Kolb as Ko-Ko, and Alice Mills as Katisha; Worcester has not heard such good singing in many moons. Miss Pearle has been at this house before and is a prime favorite; her voice is musical and true to the key. Mr. Fulton's voice, while not strong, is very sweet and most enjoyable. Mr. Kolb kept the audience in a gale of laughter. Miss Mills has a most wonderful contralto voice, rich and powerful. She has a long range, and her voice is even throughout. She was obliged to repeat her solos three and four times. The chorus was evenly balanced and snappy. When Reuben Comes to Town, same co., 8-13.—LINCOLN PARK THEATRE (Geo. W. Goett, res. mgr.): Tiptop vaudeville was the bill 1-6, and every number pleased a big audience. The best of the numbers was Saranski, the Hungarian violinist, and he showed himself to be an artist. Skinner and Woods, dancers, pleased. The Continental Trio, comedy cycling, was a scream. Lawrence and Edwards in a political satire. The New Alderman, was well received. Carlisle's Dogtown Pantomime co. received generous applause.

GARDNER.—THEATRE (W. A. Wesley): ITEMS: Opened for season Aug. 1, motion pictures and vaudeville. Bookings now being made.—Theatre renovated and altered at cost of $1,500.—Carl Francis, eccentric dancer, is ill here, receiving treatment for injuries to right hip which he sustained in Attleboro a week ago.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Al. W. Martin's big Uncle Tom's Cabin opens the preliminary season here matinee and night 13. The Three Twins will return early this season on the 17th under the direction of Jos. M. Galtes. The Girl from Home comes the 25th, and week of stock opens 29.—ITEM: Manager Jackson is home from a trip through the South, and the local theatre is in readiness for the beginning of the season.

ESCANABA.—OPERA HOUSE (P. M. Peterson): Sis Perkins 7. H. E. Pierce and co.'s Players 8-10. Rosalind at Red Gate 19. Flower of the Ranch 21. Blue Mouse 31.

TRAVERSE CITY.—STEINBERG GRAND (Geo. S. Challis): Sis Perkins 6.—DREAMLAND (G. Sote Silvers): An extra good vaudeville offering July 25-30; drew good business.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): Tom Marks co. 6-13.

CALUMET.—THEATRE (J. D. Cuddihy): H. E. Pierce Stock co. July 18-23.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Herbert L. Flint, hypnotist, July 26-30; pleased good business.

MISSOURI.

ST. JOSEPH.—ITEMS: Alexander Pantages, owner of a chain of theatres stretching from St. Joseph to the Pacific Coast, paid his first visit to St. Joseph Aug. 1, and with Harry Beaumont, the local manager, looked over the Pantages Theatre here, of which Mr. Pantages is lessee. It is understood that he contemplates a number of improvements for the local theatre and that many high-priced vaudeville acts will be presented here during the coming season.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehring): Fulton Stock co. in Under Sealed Orders July 25-30; good attraction and business. Same co. in The Wolf 1-6; co. closed season here after doing good business and giving best of satisfaction. Co. included Chester Wallace, Mrs. Fulton (Enid May Jackson), Gail Saterlee, Frank De Camp, J. J. Frantz, Roy Knotts, Belle Jackson, Marie Reels and Floryn Garland.

NEW HAMPSHIRE.

DOVER.—LYRIC (Dolan and Paul): Usual good bill of vaudeville by the Great Inman, Sid Vincet, Walter H. Reynolds, Leonard and Leslie, and good motion pictures pleased good business July 25-30.

NEW JERSEY.

BAYONNE.—OPERA HOUSE (R. Victor Leighton): The Three Twins drew a crowded house 3. Victor Morley as Tom Stanhope captured the audience with his clever work. His specialty in the second act, A Part of the Party, brought forth rounds of applause. Marie Fanchonetti in giving the Yama Yama song was enthusiastically received. Ethan Allen, Reggie Morris, Edw. Wade, Albert Livingston, Edw. Bower, Frank Smith, Harry Collins, Ada Bateman, Lillian Sadler, and Minnie Allen were all well up in their parts and are deserving of special mention. Helen Du Bois as the cheerful weeper was a decided success. The Girl in the Taxi 11. The regular season will be inaugurated 18.—ITEM: Manager Leighton is more than pleased at the success attending the two preliminary performances given under his management. Mr. Leighton has made a thorough canvass of the situation here and is ready for an aggressive fight for success.

RED BANK.—FRICK'S LYCEUM (Fred Frick): The Girl of My Dreams July 28 to good house; good performance. W. Brady's Baby Mine 30; very enjoyable to fine audience. Lew Dockstader's Minstrels 3; excellent performance for their opening. Seven Days 5. The Simple Life 6. Three Twins 9.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The Comedy Stock co., under the direction of F. Ray Comstock, opened 1-6 in the English comedy, The Brixton Burglary, with Garia Uravlaki and Harry Ingraham as leads, together with an excellent supporting co. from the Shubert forces. The performance was very satisfactory and drew large audience, which showed its appreciation by many curtain calls. Others prominent in the cast were James A. Bliss, Harry Barfoot, Ethel Grey Terry, Julia Varney, and Ines Plumer. The engagement is for four weeks; 8-13, A Stranger in a Strange Land.—PROCTOR'S (Howard Graham, res. mgr.): Week 1-6 had an extensive bill which drew large and well pleased audiences. Among the vaudeville acts were James and Clara McCauly, Three Nichols, Westford and Bock, Moulin Rouge Band, Usher and Whitelig, Cutler and Heagney, Lamberti Trio, Devine and Wilhain, the Great Alvin, and pictures.—MAJESTIC (Emil Deitcher): In conjunction with motion pictures 1-6 the following were on the bill: Delaska and Bennett, Two English Bells, Elmer Jerome, Cliff Bailey's Trio, Morton and Temple, Fitzpatrick and Long, Mark Howard, Mitler and Tempest, Two Sidneys, Lucie Tongue, Imperial Comedy Trio, which pleased crowded houses.—ITEMS: Jerred Shepard, who died in New York last week, was brought here for burial Friday. He was a well-known Albany boy and achieved considerable success as a dramatist. He wrote several excellent plays, prominent among them being The Matchmaker, which the late Daniel Sully starred in for a number of seasons with much success.—Manager James H. Rhodes, of the Empire Theatre, is in town arranging for the opening of the burlesque season for the Columbian Amusement co.

The One They're Buying

An Exclusive O-G NOVELTY (of course). When you play Chicago telephone for our PERSONAL SERVICE at your hotel—with no advance in price.

This is "AN O-G **BLACK VELVET** *YEAR"*

Orders by mail have prompt and very careful attention

EXCLUSIVE O-G STYLE M-3138 $4

BLACK VELVET O-G *stage last*, welt sole, walking boot. Remarkable for its wearing qualities. Also in *brown* and *dark grey velvet* and in **BLACK SATIN.**

Latest Fashions in dainty Book of the Booteries, sent free

When away from Chicago secure O-G shoes by our remarkably efficient mail and express service. When in Chicago—visit the O-G Booteries, of course.

O'CONNOR & GOLDBERG

Address for Interstate Orders

REPUBLIC BUILDING

CHICAGO

Retail Store for Women 46 Madison Street in the Heyworth Building

Retail Store for Women 205 State Street 3d Floor by private elevator

MEN'S O-G Stores—205 STATE Street and 144 CLARK Street—Prompt, Intelligent Service

29, when Louis Robie's Knickerbockers appear with many new features added this season.—The Gaiety opens Sept. 5.—Oscar Perrin, the affable treasurer of the Empire, has returned from his vacation at Sylvian Beach, N. Y.—Will I. Amsdell, a talented local actor, will rejoin the Lytell Stock co. when they open at the Masonic Theatre, Louisville, Ky., Sept. 5.—Howard Graham, resident manager of Proctor's, has been a guest at F. F. Proctor's big farm near Newburgh, N. Y. GEO. W. HEARICK.

ELMIRA.—BORICK'S (Henry Taylor): The surprise of the Manhattan Opera co.'s splendid production of A Knight for a Day 1-6 was the clever work of Gladys Moffatt, who stepped from the chorus to the role of Tillie Day and made the hit of the offering. She handled the difficult role with rare skill, and her success was complete. Allen Ramsey was a genuinely humorous Jonathan Joy and scored heavily. Gladys Caldwell made a winsome Murilla and sang in excellent voice. Marie White was an adequate Mrs. Woodbury, and Eloise Lurch an interesting Elaine. Henry Taylor as Emile Sheldon and Carl Gantvoort as Marco helped much in the general excellence of the production, and good work was also done by Frank French as Marceline, Charles Harrison as Sir Anthony Oliver, and Frank Stevens as Adam. The chorus gave a good account of itself, and George Lyding directed the orchestra most capably. Il Trovatore 8-13.—ITEMS: Mazie Hawley joined the Manhattan Opera co. 1 and Clifford Hyde retired to fill a prior contract with the Nancy Boyer co.—The Theatrical Syndicate and the management of the Mosart Theatre, this city, have reached an understanding whereby the Syndicate attractions will hereafter be offered at the Mosart, opening with George Evans' Minstrels 22. For years the Syndicate attractions have found a home at the Lyceum, but that house recently declared an "open door" policy and immediately thereafter Ben Stevens came to Elmira and opened negotiations for the Mosart. The Mosart has been a vaudeville house since its opening two years ago, and it will continue to offer vaudeville on dates not filled by Syndicate attractions.—Manager G. W. Middleton, of the Mosart, and Mrs. Middleton are taking a well-earned vacation automobile jaunt along the Atlantic Coast. J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Chas. G. McDonald): Helen Grayce and co., who made a decided hit on her former visit, will open the season 8-13 with the following repertoire: When Knighthood Was in Flower, The Man of the Hour, The Squaw Man, The Clansman, A Little Brother of the Rich, The Cowboy and the Lady. The following talented artists will support Miss Grayce: Lawrence Brooks, Edmund Abbey, J. Sydney Macey, W. Wells Webb, Graham Velsey, C. A. Boyd, Bert Miller, Lawrence Leswood, Charlotte Downing, and Jane Rogers.—ITEMS: The Empire Theatre, heretofore playing burlesque (Western Wheel), has changed name and policy. It will hereafter be known as the Majestic and will reopen early in September, presenting high class attractions at popular prices.—S. A. Osborne, a member of the Van Curler orchestra, suddenly died while undergoing an operation. NATHAN SAHR.

SYRACUSE.—ITEMS: Lew Dockstader's Minstrels open the season at the Wieting 19, 20.—Excavating has been completed and building begun on the new Klaw and Erlanger theatre.—A midsummer retrospect serves to recall the fact that Syracuse is well represented in the theatrical profession, several natives having become most prominent in their respective lines.—Among the most notable are Pauline L'Allemand in grand opera, Edna May in musical comedy, William Danforth, who played the title-role in the recent all-star production of The Mikado at the Casino; the Shuberts in the managerial department, Edward N. Westcott, author of David Harum, and Harold MacGrath, author of The Man on the Box, in that line; Murphy and Nichols in vaudeville, and Happy Cal Wagner in minstrelsy. E. A. BRIDGMAN.

ROCHESTER.—TEMPLE (J. H. Finn): Vaughan Glaser co. in Brewster's Millions 1-6. This sparkling comedy was given an adequate presentation by the Glaser co. Mr. Glaser bore the burden of the work, which was capital. Miss Courtenay had comparatively little to do but to make Peggy charming and wholesome, which she did with ease. James Hester's comedy was unusually enjoyable. The rest of the cast were fully up to all demands. Old Heidelberg 8-13. E. G. ZIMMER.

OSWEGO.—RICHARDSON (Earl Burgess): Vaudeville and pictures 1-6; to capacity business.—ITEMS: Fred Follett, who managed this house since last February, was presented with a handsome watch by the attachés of the theatre.—The new manager, who is well known here as a producer and manager, is sure to be very popular.—Dockstader's Minstrels will open here 22.—Frederick Gillen, of the Stone Opera House, has been here on a visit to his mother and returned to Binghamton 1.—C. W. Jones, treasurer of the Hammerstein Theatre; L. D. Andrews, treasurer of the Manhattan Opera House, and Robert E. Forbes, treasurer of the Hudson Theatre, New York city, were the guests July 31 of the Loomis Boys at their Summer home, "Garrick Villa." The party motored from New York city.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): Chicago Stock co. opened their season and week's engagement 1 with Clothes to a large and well pleased audience. Co. and production first-class. Men and Women 2, The Lost Trail 3, to good business. All-star vaudeville headed by Linden Beckwith 8-10. Lew Dockstader's Minstrels 12, Black Patti 15, Blue Mouse 16, Rollicking Girl 17-18, The Girl from Rector's 19-20. Chauncey Olcott in his new play opens his season 22-24. The Girl in a Taxicab 26. Three Weeks 30.—ITEM: At Congress Spring Park Constance Crawley will present an out-of-doors production of Romeo and Juliet 8.—CONVENTION HALL: The Imperial Male Quartette in concert 9; Elks vaudeville, all headliners, 13.

PALMYRA.—THEATRE (H. L. Averill): ITEMS: After making the necessary changes and decoration, will open early in September.—Manager Averill is still conducting the motion picture offering at the new Opera House at Sodus.—George F. Hall, who starred in The American Girl and who has been in vaudeville in England and the provinces, was a guest of Manager Averill over Sunday. Mr. Hall will return to England in December, where he is booked for two years.

JAMESTOWN.—CELORON (J. J. Waters): Valerie Bergere in The Sultan's Favorite, Piccolo Midgets, Haviland and Thornton in A Question of Policy, Christy and Wiltsie, comedy jugglers and dancers, 1-6. H. T. McConnell, president of the Thirteen Club. Big business and all acts excellent.

GLENS FALLS.—EMPIRE (J. A. Holden, res. mgr.): Season opened to S. R. O. 1-6 with Helen Grayce co. Plays first part of the week: When Knighthood Was in Flower, Man of the Hour, and The Clansman; business continues excellent. Dockstader's Minstrels 11, Black Patti 16, Blue Mouse 17.

COHOES.—PROCTOR'S: Very attractive vaudeville to capacity 1-6.—NEW THEATRE (Frank Knower): Pictures and vaudeville 1-6; pleased good business.—ITEMS: It is expected that a stock co. will open here Sept. 1.—May La Rue co. closed here July 30 after twelve weeks of good business.

BINGHAMTON.—ARMORY THEATRE: Was sold by the Binghamton Theatre Co. Frank A. Keeney, who had subleased the theatre through Weber and Rush, is not the purchaser, 'tis said on good authority, but it cannot be learned who is.

ONEONTA.—THEATRE (H. M. Dunham): Vaudeville and motion pictures 1-6; pleased crowded houses.—ITEM: Beginning 8, this house will go into the Keith-Proctor Circuit.

WATERTOWN.—OPERA HOUSE: ITEM: 150 tungsten lights have been installed and other improvements made.—ORPHEUM: Reported will reopen with stock co. 16.

PENN YAN.—SAMPSON THEATRE (C. H. Sisson): Will open 12, 13 with The City. The house is entirely sold out for the first night, and seats are selling rapidly for the second night.

NEWBURGH.—ACADEMY (Fred M. Taylor): Motion pictures 1-6; to good business. Dockstader's Minstrels 9.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): ITEMS: Manager Clifford has returned from New York and resumed midweek pictures. W. M. Mayse, Jr., of the U. S. Sub-Treasury of Chicago, has returned there after a visit to his old home. Mr. Mayse was the founder of the Fay Foster co.—McDargh and Sherwood, the sensational shooters, have resumed their dates after visiting home.—Cassius B. Holliday, who has been ahead of the Himmelein Imperials, has been home on a visit.—Arthur Ashley, Grace Ady, Mrs. Edward Evans, Jeanette Charles, and Violette Stanley have closed with Rod's Players at Spring Grove Park and have been succeeded by Hayden P. Clifford (who came to put on the dances), Florence Guise, Florence Lannagan, Anna Ranna, and Constance Hobbs.—Maud Huston, of Chicago, is visiting her sister, Jessie Huston, the soubrette of Rod's Players. Grogan Bailey has started his season with his wagon vaudeville tent shows.—Urbana patrons of moving pictures and song slides often see the face of Lester Howard, an Urbana boy. WILLIAM H. MCGOWN.

SPRINGFIELD.—SPRING GROVE CASINO (Harry A. Ketcham): Rod's Musical Stock co. in The Sultan of Morocco July 31-6; pleased fair houses. A Night Out 1-7.—ITEM: Manager Gus Sun entertained the directors of the National Vaudeville Association during their session here 2.

CANTON.—OPERA HOUSE (E. E. Rutter): Al. Field's Minstrels, 18.—ITEM: The Nancy Boyer co. is rehearsing here for their opening 15 at Dayton.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking): Sowing the Wind for week of 1 to excellent business. Mabel Montgomery as Rosamond and Robert Wayne as Mr. Brabason shared stellar honors. Their splendid acting delighted large and enthusiastic audiences. Robert Wayne never appeared to better advantage. Royal Tracy as Ned Annerly, Thaddeus Gray as Sir Richard Cureitor, Robert Lee Allen as Mr. Watkins, Maud Atkinson as Hon. Mrs. Fretwell, and Pearl Gray as Maud Fretwell were excellent and merit special mention. Helen G. Robinson as Bridget, Lawrence Barbour as Glossop, Daniel Lawler as Mr. Deakin, John Ravold as Lord Petworth, and Barton Williams as Webb ably sustained their parts. The staging and scenery were all that could be desired. For week of 8 Zaza, a play in which Mabel Montgomery was starred for two seasons.—ITEM: The Columbia will open its season the 15th.

LANCASTER.—ROCKY SPRINGS PARK (H. B. Grimth, mgr.): William J. Fordney, the noted traveler of this city, delivered his illustrated lecture, Across Canada, Over the Pacific and Through China, 4 to a large and well pleased house. Sousa's Band Sept. 6.—ITEMS: Mrs. Edward Mozart, of the Family Theatre, left 1 for a visit to Wildwood, N. J.—J. Boyer West, of West and Van Sickien, was the guest of his father, Joseph R. Royer, of this place, 1-8. The team will open shortly in the West in a new act.—Raymond L. Myers, violinist, left here 3 for Mount Gretna to play with the Lehigh Valley Symphony Orchestra in the rendition of Haydn's Creation.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Sid Williams' Imperial Burlesquers July 29, opened the preliminary season to fair business and good attraction.—MAJESTIC (M. J. Boyle): Brown of Harvard 1-6. Forty-five Minutes from Broadway is underlined.

WILLIAMSPORT.—VALLAMONT PAVILION (Wm. H. Amer): Clara Turner Stock co. 1-6 in The Mouse Girl and The Merry Widow's Romance; to good sized and appreciative audiences. All plays are staged well.

TEXAS.

BAY CITY.—OPERA HOUSE: ITEMS: Oskar Koon has secured full control of this house, and after completing the tour of this State and Oklahoma with his motion pictures he will arrive here some time this month. Mr. Koon's popularity and experience should make the venture a successful one.

VIRGINIA.

STAUNTON.—BEVERLEY (Barkman and Shultz): Will open Sept. 1 with Baker and Castle's Graustark co.

PETERSBURG.—UNDER CANVAS: Florida Blossoms July 29; to large and well pleased audience.

WISCONSIN.

SHEBOYGAN.—UNDER CANVAS: Winniger Bros. co. opened for two weeks July 25 and have had capacity business nightly. The following is their offering July 25-31, Lights and Shadows of a Great City, A Poor Millionaire, Reaping the Harvest, A Dutch Blockhead, The Genius, The Gipsy's Warning, and Sammy of the Plains.

CANADA.

HALIFAX, N. S.—ACADEMY (J. F. O'Connell): The Merry Widow 1-6 delighted large audience. The cast included R. E. Graham, Ivy Scott, Charles Meakins, Mabel Wilbor, Harold Blake, Charles W. Kaufman, F. P. McGirr, Harry Burgess, Grace Lindsey, F. J. McCarthy, Leona Brandt, Fred Frear, Minnie Olton, Lloyd Montgomery, James Whelan, George Duryea, Nicholas Roday, Cynthia Perot, Viola Snapp, Rita Bellaire, Nan Toner, Jeannette Jordan, Grace Toker, Leonie Cutler, Florence Brooks, and Lillian Harrison.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Artillery Band (local) repeated their performance of The Lion and the Girl matinee July 30, with much success. The Merry Widow 4-5 and matinee 6. Melba sings here Sept. 6.—ITEM: W. S. Harkins recently took a short trip to Maine ports as the guest of S. P. Garcea, on board the steam yacht *Lolita*.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Thompson): Season opens with The Ducklings 15.

Nectar of the Gods
The Climax of Epicurean Enjoyment
Liqueur
Pères Chartreux
—GREEN AND YELLOW—
At first-class Wine Merchants, Grocers, Hotels, Cafés.
Bälijer & Co., 45 Broadway, New York, N. Y., Sole Agents for United States.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Vancouver, B. C., 10, Bellingham, Wash., 11, Everett 12, No. Yakima 13, Spokane 16, 17.

ARE YOU A MASON? (Block and Kettering, mgr.): Chicago, Ill., 1-13.

ARISTOCRATIC TRAMP: Blairstown, Ia., 9, Mechanicsville 10, Grandmound 11.

AT SUNRISE (F. F. Miller, mgr.): Evart, Mich., 11, Ludington 12, Reid City 13, Manistee 14, Big Rapids 15, Cadillac 16, Traverse City 17, Elk Rapids 18, Bellaire 19, Central Lake 20.

BABY MINE (Wm. A. Brady, mgr.): Chicago, Ill.—indefinite.

BEVERLY (Eastern; Delamater and Morris, Inc., mgrs.): Pittsburgh, Pa., 15-20.

BEVERLY (Western; Delamater and Morris, Inc., mgrs.): Long Branch, N. J., 20.

BILLY THE KID: New York city 8-13.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Washington, D. C., 15-20.

CHINATOWN TRUNK MYSTERY: Boston, Mass., 8-13.

DANIEL BOONE ON THE TRAIL (S. A. Mitchell, mgr.): Ft. Atkinson, Wis., 9, Edgerton 10, Portage 11, Mauston 12, La Crosse 13, 14.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Spokane, Wash., 8, 9, Missoula, Mont., 10, Butte 11, Fargo, N. Dak., 13, Winnipeg, Man., 15-17, Gr. Forks, N. Dak., 18, Duluth, Minn., 20.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., 25-Sept. 3.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Aug. 8—indefinite.

GIRL AND THE RANGER (Frank P. Prescott, mgr.): Craig, Mo., 9, Fairfax 10, Tarkio 11, Westboro 12, Elmo 13, Burlington Jct. 15, Quitman 16, Skidmore 17, Maitland 18, Barnard 19, Rosendale 20.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Chicago, Ill., 8-20.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Patten, Me., 9, Millinocket 10, Milo 11, Oldtown 12.

GREET PLAYERS (Ben Greet, mgr.): Cincinnati, O., 1-13.

HER SON: Chicago, Ill., 7-13.

LOVE AMONG THE LIONS (Charles Frohman, mgr.): New York city 8—indefinite.

MIZPAH (Louis B. Stockwell, mgr.): San Francisco, Cal., July 24-Aug. 13.

OLCOTT, CHAUNCEY (Aug. Pitou, mgr.): Saratoga, N. Y., 23, 24.

PROSECUTING ATTORNEY (A. H. Woods, mgr.): Chicago, Ill., 7-13.

ROSALIND AT THE RED GATE (Gaskell, MacVitty and Carpenter, mgrs.): Indianapolis, Ind., 8-13, St. Louis, Mo., 14-20.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.

SHOEMAKER (Gus Hill, mgr.): Boston, Mass., 15-20.

GEORGE
LYDECKER
Engaged for Charles Marks' Production,
"$5,000,000"

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT

Prof. Eph. Williams
Says: "Trunk received and very satisfactory. Enclosed find another order."
WHY?
Send for 1910 Catalogue
C. A. TAYLOR TRUNK WORKS
CHICAGO: 38 E. Randolph St.
NEW YORK: 131 W. 38th St.

NOW ON SALE
THE NEW DRAMATIC MIRROR
DATE-BOOK
SEASONS 1910-11-12
And Directory of Producing Managers, Agencies (Dramatic and Vaudeville), Etc.
PRICE BY MAIL 30 CENTS.
Orders filled promptly upon receipt
We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.
Address DATE-BOOK DEPT.,
121 West 42d Street, New York.

SCENERY
HOWARD TUTTLE
1200 Center St., Milwaukee

SAM'L FRENCH
Offers Specially Selected List of
FARCES and COMEDIES
FOR SUMMER STOCK
All tried-out favorites and sure money winners. All in their prime!
Headquarters for Plays
28 West 38th Street New York City

The Theatrical Lawyer
EDWARD J. ADER
Business and Domestic Troubles Specialized. Consultation Free. 108 La Salle St Chicago, Ill

STENOGRAPHY TYPEWRITING MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work Lowest Rate
J. R. NASH, 1582 Broadway (corner 47th Street), N. Y.

JOEL'S Phone 1600 Bryant. Rooms 50c a-piece, Gentlemen's 60 room hotel, restaurant and cafe; 1000 seats; 226 W. 41st St., 1 min. west of B'way, within 5 min. 42d St., B'way. Headquarters genuine Chile Con Carne; Spaghetti, Italian style; Chicken Tamales; Welsh Rarebits; Cheese; Figs' Knockies and Joel's famous Swright's Bone Brisk. Imported and Can. Steer's No. 1 beer. "The place you can bring your wife or sister."

PLAYS For Amateur and Professional Actors. Largest assortment in the world. Catalogue free.
The Dramatic Publishing Co.
353 Dearborn Street, CHICAGO, ILL.

SIMPLE LIFE (The Shuberts, mgrs.): Atlantic City, N. J., 8-13, New York city 15—indefinite.
SIS PERKINS (C. Jay Smith, mgr.): Central Lake, Mich., 9, Charlevoix 10, Boyne City 11, Manton 12, Cadkac 13, Muskegon 14, Harbor Springs 15, Pellston 16, St. Ignace 17, Cheboygan 18, Onawa 19, Alpena 20, Bay City 21.
SPENDTHRIFT (Frederic Thompson, mgr.): San Francisco, Cal., 1-13.
SPENDTHRIFT (Frederic Thompson, mgr.): New York city 15—indefinite.
THREE WEEKS: Washington, D. C., 8-13.
UNCLE TOM'S CABIN (Terry's): Dodgeville, Wis. 9, 10, Lancaster 11, Fennimore 12, Ridgeway 13.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Mount Clemens, Mich., 10, Adrian 11, Monroe 12, Stillwater 13, Albion 14, Ft. Wayne, Ind., 15, Peru 16, Kokomo 17, Indianapolis 18-20.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Pittsburgh, Pa., 6-13, Cleveland, O., 15-20.
VILLAGE POSTMASTER (H. H. Budde, mgr.): Marshfield, Wis., 14.

STOCK COMPANIES.

AIBEE (Chas. Lovenberg, mgr.): Providence, R. I., 16—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ALHAMBRA (F. Hatch, mgr.): Milwaukee, Wis.—indefinite.
ATHON: Medford, Ore.—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BENJAMIN PLAYERS: Richmond, Va., May 23—indefinite.
BETTS AND FOWLER: Newark, N. J., 23—indefinite.
BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—indefinite.
BISHOP, CHESTER, Monmouth, Ill.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE: Detroit, Mich., Aug. 1—indefinite.
BROWN, KIRK (J. T. Macaulay, mgr.): Brooklyn, N. Y., Aug. 1-27.
BUNTING, EMMA: Atlanta, Ga.—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CLIFF HAVEN: Cliff Haven, N. Y., July 16—indefinite.
COLLIER, WILLIAM: Denver, Colo., 7-Sept. 3.
COLONIAL: Cleveland, O.—indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—indefinite.
COLUMBIA: Washington, D. C.—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
DORNER: Electric Park, Newark, N. J., July 4—indefinite.
DUVAL: Jacksonville, Fla.—indefinite.
ELITCH: Denver, Colo.—indefinite.
FORBES (Gus A. Forbes, mgr.): Duluth, Minn., June 13-Aug. 21.
GIRTON: Los Angeles, Cal., July 10—indefinite.
GLASER, VAUGHAN: Rochester, N. Y., July 25-Sept. 3.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HACKETT, JAMES K.: San Francisco, Cal., July 11—indefinite.
HALL, LOUIS LEON: Trenton, N. J.—indefinite.
HARNED, VIRGINIA: Los Angeles, Cal., July 11-Sept. 13.
HARVARD (Thaddeus Groff, mgr.): Pittsburgh, Pa., July 2-Aug. 21.
HARVEY: Kalamazoo, Mich.—indefinite.
HASWELL, PERCY: Toronto, Ont.—indefinite.
HAVLIN (Wm. Garen, mgr.): St. Louis, Mo., Aug. 7—indefinite.
HAYWARD, GRACE: Minneapolis, Minn.—indefinite.
HILLMAN'S IDEAL (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HOLLAND, MILDRED (E. C. White, mgr.): Buffalo, N. Y., June 20—indefinite.
HORNE'S: Dayton, O.—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 10—indefinite.
KING, CHARLES: San Diego, Cal.—indefinite.
LE MOYNE: Riverside, Cal., June 6—indefinite.
LOIS: Seattle, Wash.—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
MACK-SWAIN: Tacoma, Wash.—indefinite.
MANHATTAN: Passaic, N. J.—indefinite.
MINNEQUA: Pueblo, Colo.—indefinite.
MORISON, LINDSAY: Boston, Mass., June 20—indefinite.
NEILL, JAMES (Edwin H. Neill, mgr.): St. Paul, Minn., May 1-Aug. 13.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
ORPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—indefinite.
PAYTON (Corse Payton, mgr.): New York City, June 7—indefinite.
PEOPLE'S: Flint, Mich.—indefinite.
POLI (J. H. Docking, mgr.): Scranton, Pa.—indefinite.
POLI (S. Z. Poli, mgr.): Hartford, Conn., June 27—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., 2—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., 9—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., 9—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn.—indefinite.
PRINCESS BRYANT: Vincennes, Ind., July 24—indefinite.
ROBERTS, FLORENCE: Cleveland, O., 8-27.
ROD: Fairview Park, Dayton, O.—indefinite.
RODS PLAYERS (L. J. Rodrigues, mgr.): Springfield, O.—indefinite.
RUSSELL-DREW: Seattle, Wash.—indefinite.
SCHILLER PLAYERS: Norfolk, Va.—indefinite.
SIGHTS: Fort Dodge, Ia., June 27—indefinite.
STUBBS-WILSON PLAYERS: Olentangy Park, Columbus, O.—indefinite.
SUBURBAN (Oppenheimer Brothers): St. Louis, Mo.—indefinite.
SUMMERS' (G. H. Summers, mgr.): Hamilton, Ont.—indefinite.
TURNER, CLARA: Williamsport, Pa.—indefinite.

TRAVELING STOCK COMPANIES.

AUBREY, HELEN (James Davis, mgr.): Springfield, Mo., 7-20.
BAILEY-LOCKWOOD: Chanute, Kan., 7-20.
BARRIE STOCK (Edwin Barrie, mgr.): Ft. Smith, Ark., 8-13.
BRIANT BROS. (Roy Briant, mgr.): Hutchinson, Kan., 7-20.
BURGESS (W. C. Burgess, mgr.): Manhattan, Kan., 7-20.
CASH, BURLEIGH (Burleigh Cash, mgr.): Newton, Kan., 7-20.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Niagara Falls, N. Y.—8-30.
COPELAND BROS.: Lawrence, Kan., 7-20.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Muncie, Ind., 8-13.
CULHANE'S COMEDIANS (Macklyn Allyn, mgr.): Xenia, O., 8-13.
CUTTER (Allen O. White, mgr.): Richmond, Ind., 1-20.
DE LACEY, LEIGH (Monte Thompson, mgr.): Holyoke, Mass., 1-Sept. 3.
DOROTHY: York, Neb., 7-20.
ECKHARDT, OLIVER (Oliver Eckhardt, mgr.): Saskatoon, Can., 8-13.
GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Sedalia, Mo., 7-20.
GRAHAM (Oscar Graham, mgr.): Iola, Kan., 7-20.
GUY (Charles W. Mercer, mgr.): Portland, Ind., 8-13.
HALIDAY'S, GEO. V. (Chas. E. Whitney, mgr.): Homestead, Pa., 8-13.
HALL, HELEN (G. S. Flinders, mgr.): Emporia, Kan., 7-20.
HICKMAN-BESSEY (Harry G. Libou, mgr.): Bartlesville, Okla., 7-13.
HOLLINGSWORTH TWINS: Amarillo, Tex., 1-13.
HUCHISON, LOUISE (Jack Huchison, mgr.): Excelsior Springs, Mo., 7-20.
KEENE, LORRAINE: Falls City, Neb., 8-20.
KEITH (Cato S. Keith, mgr.): La Fayette, Ind., 7-13, Greensburg, 15-20.
KELLY AND SHERMAN (S. L. Kelly, mgr.): Belleville, Ill., 1-13.
KING: Springfield, O., 8-13.
LATIMORE-LEIGH (Western: Bert Leigh, mgr.): Texarkana, Tex., 8-13, Hot Springs, Ark., 15-20.
LEWIS-OLIVER: Webb City, Mo., 7-20.
LYCEUM COMEDY (Kemble and Sinclair, mgrs.): Kent, O., 8-13.
LYCEUM: Hastings, Neb., 7-20.
MAJESTIC: Fremont, Neb., 7-20.
MAXWELL-HALL (Jefferson Hall, mgr.): Richmond, Ind., 8-13, Anderson 15-20.
METROPOLITAN: Grand Island, Neb., 7-20.
NICKERSON BROS.: Pittsburg, Kan., 8-20.
PEOPLE'S: Jefferson City, Mo., 7-20.
PRICE'S POPULAR PLAYERS (Price Amusement Co., mgrs.): Fairfield, Me.—1-Sept. 3.
REEVES, DOROTHY: Kearney, Neb., 7-20.
RUSH, EDMUND: Nebraska City, Neb., 7-20.
SINCLAIR-WEBER (J. H. Weber, mgr.): Junction City, Kan., 7-20.
SPENCE THEATRE (Harry Sohns, mgr.): Salina, Kan., 7-20.
TAYLOR (H. W. Taylor, mgr.): Canton, O., 1-27.
TEMPEST (J. L. Tempest, mgr.): West Winfield, N. Y., 8-13.
THORNE, MABEL (F. T. Parker, mgr.): Ottawa, Kan., 7-20.
WHYTE DRAMATIC (Charles P. Whyte, mgr.): Ft. Scott, Kan., 7-20.
WOLFORD (E. L. Paul, mgr.): Nebraska City, Neb., 7-20.
YE COLONIAL: (C. W. Benner, mgr.): Independence, Kan., 7-20.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 27-Sept. 10.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Atlantic City, N. J., July 4—indefinite.
ALASKAN (Wm. P. Cullen, mgr.): Saskatoon, Can., 10, Winnipeg, Man., 12-13, Kenora 15, Fort William 16.
ARCADIANS (Chas. Frohman, mgr.): New York city 1-27.
BEVANI OPERA: Idora Park, San Francisco, Cal.—indefinite.
BROKEN IDOL (B. C. Whitney, mgr.): Chicago, Ill., 14-20.
BURGOMASTER (Wm. P. Cullen, mgr.): Calgary, Can., 15-17, Edmonton, 18-20.
CAMERON, GRACE (C. H. Kerr, mgr.): Beatrice, Neb., 15.
CARLE, RICHARD (Carle-Marks Co., Inc., mgr.): Chicago, Ill., 6—indefinite.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.

COSTUMES, ETC.

JOS. HEMBERGER & CO.
MERCHANT TAILORS
1 East 27th Street First Floo
LATEST SPRING AND SUMMER IMPORTATIONS NOW READY
Dress Suits a Specialty

COSTUMES, ETC.

COSTUMES
for Stock Companies
Minstrels, Circus,
Pageantry, etc., etc., etc.
Van Horn & Son
PHILADELPHIA, PA.
The Original and Only Firm
Est. 1852

Just the Wig You Want
THE ARTISTIC KIND
THE SATISFACTORY KIND
Theatrical Work My Specialty
Guaranteed Make-up, None Better
Careful Attention Given to All Orders
Established 1877
CHAS. L. LIETZ
130 West 45th Street, New York

REMOVAL
OSCAR F. BERNNER
Removed to Larger Premises
105 West 47th Street
NEW YORK CITY
THEATRICAL WIGS

Eaves Costume Co.
Everything necessary for Professional or Amateur Productions for sale or Rental at Lowest Prices.
226 West 41st Street
Opposite New Amsterdam Theatre
Telephone, 3044 Bryant

PLUCKER and AHRENS
Successors to CHARLES MEYER
Practical Wig Makers
Street Wigs and Toupees Artistically Made. Theatrical Work a Specialty
160 W. 48th St., New York. Phone, 4236 Bryant
Formerly 25 E. 20th St.

FRANK HAYDEN COSTUMER
REMOVED TO
149 West 36th Street, New York
Tel. 1381, Murray Hill. Modern Gowns. Costumes for Sister and Girl Acts. Ankle and Short dresses on hand.

MILLER
COSTUMER
136 N. 7th Street PHILADELPHIA

JACOB A. ANDREWS
2d Hand Store. 351 N. Clark St., Chicago, Ill.
Specialty of Full Dress Suits and Tuxedos.
LADIES' STREET AND STAGE GOWNS.
Large Stock Prince Albert and English Walking Suits.

WIG For Soubrette, $1.50; nice dark tango hair or imperial netting foundation; other colors, $2.00 each; by mail, 10c. extra. G. KLIPPERT, Mfr., 146 4th Ave., New York.

Second-Hand Dresses and Furs
328 State St. BARNETT Chicago

AT A SACRIFICE
Several exceptionally handsome Evening and Dinner Gowns and Wraps suitable for high-class Theatrical Wardrobe. MME. NAPTAL, 768 Sixth Ave.

DRESSLER, MARIE (Lew Fields, mgr.): New York city 11—indefinite.
ECHO (Charles Dillingham, mgr.): Atlantic City, N. J., 8-13, New York city 17—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Kansas City, Mo., 20-27.
FLORIST SHOP (Henry W. Savage, mgr.): Atlantic City, N. J., 8-13.
FOLLIES OF 1910 (Florenz Ziegfeld, mgr.): New York city, June 20—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., Aug. 6—indefinite.
GIRL, THE MAN AND THE GAME: Peoria, Ill., 15.
GIRLIES (Fred Thompson, mgr.): New York city, June 13—indefinite.
GIRL IN THE KIMONO (Harry Chappell, mgr.): Chicago, Ill., June 25—indefinite.
GLADSTONE OPERA: New Orleans, La., June 26—indefinite.
GRAND OPERA (Max Rabinoff, mgr): Mexico City, Mex., Aug. 8-Oct. 15.
HARTMAN-FERRIS: Oakland, Cal., July 10—indefinite.
HARVARD MUSICAL COMEDY (Thaddeus Gruff, prop.): Pittsburgh, Pa., July 3-Aug. 21.
KANE'S MUSICAL COMEDY (Robert Kane, mgr.): Holyoke, Mass.—indefinite.
LINCOLN PARK OPERA (T. N. Phelps, mgr.): Fall River, Mass., June 27—indefinite.
MADAME SHERRY (Woods and Lederer, mgrs.): Chicago, Ill., April 10-Aug. 27.
MANHATTAN OPERA (Henry Taylor, mgr.): Elmira, N. Y.—indefinite.
MERRY WIDOW (Henry W. Savage, mgr.): Boston, Mass., 8-Sept. 10.
MIDNIGHT SONS (Lew Fields, mgr.): Chicago, Ill., Aug. 1—indefinite.
MISS PATSY (Henry W. Savage, mgr.): Atlantic City, N. J., 15-20.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Chicago, Ill., Aug. 15.—indefinite.
MORTON COMIC OPERA: Allentown, Pa., June 13—indefinite.
MY CINDERELLA GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill., 4-Sept. 3.
PHELAN'S MUSICAL COMEDY (E. V. Phelan, mgr.): Cape Cottage, Portland, Me.—indefinite.
POWELL AND COHAN'S MUSICAL COMEDY (Eastern): Bushnell, Ill., 8-13.
POWELL AND COHAN'S MUSICAL COMEDY (Central): New Castle, Ind., 8-13, Lebanon 15-20.
RING, BLANCHE (Lew Fields, mgr.): Asbury Park, N. J., 26, 27.
SHEEHAN, JOSEPH F.: Detroit, Mich., 8-Sept. 3.
SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 4—indefinite.
TEAL, RAYMOND (Frank Wolf, mgr.): Tulsa, Okla., 7-13.
THREE MILLION DOLLARS (Charles Marks, mgr.): Boston, Mass., 1—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Saginaw, Mich., 15.
UP AND DOWN BROADWAY (The Shuberts, mgrs.): New York city July 18—indefinite.
WARE OPERA: Peak's Island, Me., June 27—indefinite.
WHALOM OPERA (Chas. Van Dyne, mgr.): Fitchburg, Mass., June 6-Sept. 10.
WHITE CITY STOCK (E. W. Ball, mgr.): Worcester, Mass., May 28—indefinite.
WIFE TAMERS (Henry W. Savage, mgr.): Atlantic City, N. J., 8-13, Harrisburg, Pa., 15, Altoona 16, Johnstown 17, Wheeling, W. Va., 18, Columbus, O., 19, Indianapolis, Ind., 20.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Bellows Falls, Vt.—indefinite.
YAMA YAMA GIRLS: Little Rock, Ark., 8-13.
ZINN MUSICAL COMEDY (A. M. Zinn, mgr.): Tulsa, Okla., 8-15, Oklahoma City 15-20.

MINSTRELS.

DIXIE (Barton and Wiswell, mgrs.): St. Louis, Mo., 14-20.
EVANS, GEORGE: New York city 13-20.
FOX'S LONE STAR (Roy E. Fox, mgr.): Galveston, Tex., 1-13.
GEORGIA TROUBADOURS (Fm. McCabe, mgr.): Lamoille, Ill., 9, Ohio 10, Walnut 11, Tampico 12, Erie 13.
VOGELS (John L. N., mgr.): Lancaster, Pa., 13.

BURLESQUE.

BEHMAN SHOW (Jack Singer, mgr.): New York city July 11-Aug. 13.
BOWERY (E. M. Rosenthal, mgr.): Altoona, Pa., 11, Johnstown 12, Pittsburgh 13-20.
FOLLY STOCK (J. A. Fennessy, mgr.): Chicago, Ill.—indefinite.
GAYETY STOCK (J. P. Eckhardt, mgr.): Philadelphia, Pa.—indefinite.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Baltimore, Md., 13-20.
JOLLY GIRLS (R. S. Patton, mgr.): Toronto, Ont., 8-13.
KNICKERBOCKER (Louis Robie, mgr.): Providence, R. I., 13-20.
LADY BUCCANEERS (M. Strouse, mgr.): Chicago, Ill., 7-13.

ELOCUTION, ACTING, ETC.

EDWIN GORDON LAWRENCE
BUILDER OF
THE SPEAKING VOICE
AND TEACHER OF
DRAMATIC ART
304 CARNEGIE HALL NEW YORK
Mr. Lawrence's latest book, "THE POWER OF SPEECH," is highly indorsed by Daniel Frohman, Kyrle Bellew, J. Forbes-Robertson, Mrs. Fiske and other eminent persons.
Circular on Application.

Dancing Thoroughly Taught
By Graduates of La SCALA, Milan. Recently with Metropolitan Opera.
Positions Guaranteed. Terms Moderate.
References to Successful Pupils
De RIVERA & ZANELLI,
Lincoln Arcade Bld., 1947 B'way, N. Y. C. (Suite 811)

MR. PARSON PRICE Voice Culture
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace Cassan, Christie Millican, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Chrystal Herne. Adolf Foh Conchlan.
55 West 25th Street, New York

TORRIANI SCHOOL OF SINGING
201-203 Carnegie Hall, New York
Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address
FERDINAND E. L. TORRIANI

MERRY WHIRL (Louis Epstein, mgr.): Asbury Park, N. J., 8, 9, Altoona, Pa., 10, Johnstown 11, St. Louis, Mo., 14-20.
RECTOR GIRLS (Morris Weinstock, mgr.): Pittsburgh, Pa., 8-13.
ROSE SYDELL'S (W. S. Campbell, mgr.): Baltimore, Md., 13-20.
RUNAWAY GIRLS (Peter S. Clark, mgr.): New York city 13-20.
UMPIRE (Chas. Donoghue, mgr.): Milwaukee, Wis., 7-13.
WORLD OF PLEASURE (Gordon and North, mgrs.): Brooklyn, N. Y., 13-20.
YANKEE DOODLE GIRLS (Sol. Myers, mgr.): Johnstown, Pa., 11, Altoona 12.

CIRCUSES.

BARNES, AL. G.: Saskatoon, Can., 9-12, Hawley 13, Prince Albert 16-18.
BARNUM AND BAILEY'S: Provo, U., 9, Ogden 10, Idaho Falls, Ida., 11, Butte, Mont., 12, Missoula 13.
BUFFALO BILL-PAWNEE BILL (Gordon W. Lillie, mgr.): Fond du Lac, Wis., 9, Neenah-Menasha 10, Stevens Point 11, Chippewa Falls 12, New Richmond 14, St. Paul, Minn., 15, Minneapolis 16, Duluth 17, Little Falls 18, Fergus Falls 19, Crookston 20.
FOREPAUGH AND SELLS BROS.: Rutland, Vt., 9, Glens Falls, N. Y., 10, Plattsburg 11, Malone 12, Ogdensburg 13.
HAGENBECK AND WALLACE: Bluffton, Ind., 9.
HONEST BILL'S: Davis, S. Dak., 9, Viborg 10, Irene 11, Missionhill 12, Gayville 13.
HOWE'S LONDON: Windsor, Can., 9.
LAMBRIGGER'S: Lawrenceburg, Ind., 8-13.
LUCKY BILL'S: Mexico, Mo., 9, Auvasse 10.
MILLER BROS., 101 RANCH: Morgantown, W. Va., 9, Mannington 10, Clarksburg 11, Sistersville 12, Marietta, O., 13.
PRAIRIE LILLIE'S WILD WEST: Hillside Park, Newark, N. J.—indefinite.
RINGLING BROS.: Macomb, Ill., 9, Galesburg 10, Sterling 11, Rockford 12, Janesville, Wis., 13, Madison 15, Oshkosh 16, Sheboygan 17, Manitowoc 18, Green Bay 19, Wausau 20.
ROBBINS, FRANK A.: Jersey Shore, Pa., 9, Lock Haven 10.
STARRETT'S, HOWARD S.: Peconic, N. Y., 9.
WHEELER'S, AL. F.: Hammondsport, N. Y., 9, Bath 10, Campbell 11, Addison 12.

BANDS.

AMERICAN (Bowen D. Church, director): Electric Park, Kansas City, Mo.—indefinite.
DANDA ROMA: Riverview Park, Louisville, Ky.—indefinite.
BRADLEY AND NOE'S LADIES' ORCHESTRA (Winifred Noe, mgr.): Weatherford, Tex., 8-13.
CAVALLO'S: Forest Highlands, St. Louis, Mo., April 23—indefinite.
CHAUTAUQUA: Streator, Ill., 4-Aug. 13.
CREATORE: Sans Souci Park, Chicago, Ill.—indefinite.
DAMROSCH, WALTER: Ravinia Park, Chicago, Ill.—indefinite.
EDOUARDE, CARL: Riverside Park, Chicago, July 31—indefinite.
ELLERY'S (Channing Ellery, mgr.): Bismarck Park, Chicago, Ill. 1-20.

Had to Open Another New Store

The theatrical trade has outgrown us again and we have to open another new store to take care of it. It's right in the heart of things—at the head of Long Acre Square almost opposite the club rooms of the White Rats. This store will allow us to give you still better service

Have you seen the new steel fittings on the XX Trunks? We have outgrown the annealed cast iron which the best of the old-fashioned heavy canvas-covered wood trunk manufacturers use.

Send for Catalogue M WILLIAM BAL, Inc. Builders of BAL Professional Trunks
1578 BROADWAY—710 SEVENTH AVE NEW YORK

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

. . . FOUNDED IN 1884 . . .
American Academy of Dramatic Arts
AND EMPIRE THEATRE DRAMATIC SCHOOL
BOARD OF TRUSTEES
FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER
A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.
THE FALL TERM WILL BEGIN OCTOBER 26th
For Catalogue and information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York

SCHOOL of ACTING
OF THE
Chicago Musical College
Now in its NEW HOME Facing the Lake Front Park
The finest building of its kind in the world. Valuation, $1,000,000. A School of Practical Stage Training with all the advantages of a great Educational Institution
Containing ZIEGFELD HALL — An Ideal Auditorium—offering unsurpassed facilities for rehearsals and public appearances of students. Available for a limited number of first-class bookings
J. H. GILMOUR
For the past twenty-five years one of the foremost actors of Shakespearean and modern roles and recently leading support with Viola Allen, Maude Adams, Julia Marlowe, Virginia Harned, etc., Personally Directs the School of Acting.
MARSHALL STEDMAN, Assistant Director
Founded 1867. 44th Season Began Sept. 12
202-7-8-9 Michigan Boulevard, Chicago. Dr. F. ZIEGFELD, Pres. Catalog Mailed Free
Note—Applications for the free and partial Scholarships will be received until September 1st.

Alviene Dramatic
School of Stage Arts, Inc.
CLAUDE M. ALVIENE, Director. Assisted by a Large Faculty of Eminent Instructors.
GRAND OPERA HOUSE, 263 to 269 8th Avenue, cor. 23d Street. Entrance 269 8th Avenue
SUMMER COURSE IS NOW OPEN
Fall Course begins October 3; the Midwinter Course begins January 2, 1911
PUBLIC PERFORMANCES
All Graduate Students are Assured New York Appearances and Engagements.
Special Courses in Theatrical Dancing. Largest School, Largest Patronage, Largest Equipped Stage in New York. Illustrated booklet, How Three Thousand Students Have Succeeded mailed free upon application.

The National Conservatory of
DRAMATIC ART, ELOCUTION and ORATORY
OPEN THE YEAR ROUND UNDER THE DIRECTION OF
F. F. MACKAY
Special Attention Given to Courses for Teachers of Elocution and Physical Training
Summer School Opens Tuesday, July 5th—Continues Six Weeks
ACTORS COACHED IN SPECIAL CHARACTERS AND ALL DIALECTS
Office Hours from 9 A. M. to 5 P. M.
SEND FOR PROSPECTUS 19-23 W. 44th ST. NEAR 5th AVE., NEW YORK, N. Y.

FERRULLO: Kansas City, Mo.—indefinite.
FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Petoskey, Mich., 9-Sept. 10.
FRANKO, NAHAN: Long Beach, N. Y.—indefinite.
GILLILAND'S BLACK HUSSAR (A. J. Pillies, mgr.): Shamokin, Pa., July 4-Sept. 5.
GREGG: Fountaine Perry, Louisville, Ky.—indefinite.
HAVENER: Luna Park, Chicago, Ill.—indefinite.
HERBERT, VICTOR: Willow Grove, Philadelphia, Pa.—indefinite.
INNES (Fred N. Innes, mgr.): Zoo, Cincinnati, O.—indefinite.
KILTIES (T. P. J. Power, mgr.): New York city, Aug. 1—indefinite.
MORTORANA'S: Washington Park, Philadelphia, Pa.—indefinite.
NATELLO (Col. Leslie, mgr.): Electric Park, Newark, N. J.—indefinite.
NAVASSAR'S: Idora Park, Oakland, Cal., 4-20.
NEEL'S CONCERT (Carl Neel, mgr.): Weldon, N. C., 8-13.
POWERS: Olentangy Park, Columbus, O.—indefinite.
RAMOS SPANISH ORCHESTRA: Farmington, Ia., 8, 9, Albia 10, 11, Harlan 13, 14.
ROYAL ARTILLERY: Riverview Park, Baltimore, Md.—indefinite.
RUSSIAN IMPERIAL: Riverview Park, Chicago, Ill.—indefinite.
SHANNON'S: Woodside Park, Philadelphia, Pa.—indefinite.
ULIVIERI, CARLOS: Ravenna Park, Milwaukee, Wis., July 17—indefinite.
WEBER'S (John C. Weber, mgr.): Idora Park, Oakland, Cal., July 10—indefinite.

MISCELLANEOUS

APOLLO CONCERT: Sylvania, Ga., 9, Summerton, S. C., 10-11, Jackson, Ga., 13-14, Carrollton 15, 16, Thomaston 17, Atlanta 18-20, Greensboro 21.
DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Bloomington, Ill., 8-13.
EXCELSIOR CARNIVAL (W. S. Miller, mgr.): Riverhead, N. Y., 8-13.
HOWE'S PICTURES (Lyman H. Howe, mgr.): Baltimore, Md., July 25-Aug. 20.
ITA (R. H. Rinaldo, mgr.): Trenton, Can., 8-10, Napanee 11-13.
THOMPSON'S ENTERTAINERS (Frank H. Thompson, mgr.): Rib Lake, Wis., 8-13.

THE MOTION PICTURE FIELD

PICTURES NEED NO CENSORING.

Entire American Output for July 242 Subjects Carefully Analyzed and Classified—Important Proportion of Films Exhibited are of Superior Dramatic Merit—Nineteen Per Cent. Melodramas, Thirty-five Per Cent. Humorous and Nine Per Cent. Educational.

In view of the legislative action that is being urged by so-called reformers, social uplift people and, in some cases, by the police in various cities and States, looking to official censorship of motion picture films, based on the supposition that the films now being exhibited in the United States require such censorship, THE MIRROR has caused a careful examination and analysis to be made of all picture subjects, licensed and independent, issued for exhibition in America during the month of July, 1910, and the results of this research will be found classified and tabulated below.

The research might have been extended back to include several months preceding July, but the general result would not have been materially changed, as the July production has been fairly representative of the production for several months past, except that the independent output has been increased during recent weeks.

Nearly all the film pictures released for exhibition in America during July have been seen by MIRROR reviewers and can be classified with some accuracy, and in the case of those few films that MIRROR reviewers have not seen personally (in nearly all instances independent films of limited circulation), recourse has been had to the bulletin descriptions furnished by the manufacturers to determine their character and classification.

The most important result of this examination is that not one salacious or suggestive subject was found and in no film was crime made to appear attractive. In these particulars motion pictures in America may be said to stand alone, as compared to nearly all other classes of amusements and literature.

It also appears that a considerable proportion of the films were elevating in tone, although not very many of them were strictly educational. A number of the farces were rather vulgar, according to the nicest standards, but they were harmless for all that. The humorous subjects numbered 82 during the month, being a little over 33 per cent. of the total production of 241 subjects.

The strictly educational pictures numbered 19, or a little less than 8 per cent. Of these 16 were furnished by the licensed or so-called "trust" companies (12 per cent. of their output) and only 3 by the independents.

The more or less thrilling melodramas numbered only 52, about 21 per cent. of the whole. Of these, only 4 can be recalled that showed scenes of hold-ups and in each of these the outlaws meet prompt justice. Of the 52 melodramas, 23 were of the Western type, almost evenly divided between independents and licensed producers, although the total of melodramas (52) is divided less evenly between the two factions, the independents being credited with 33.

Dramatic pictures, other than comedies or melodramas, constitute the bulk of the July productions, being 46 of the licensed output (35 per cent.) and 36 of the independents (34 per cent.), a total of 82.

It is noteworthy, however, that the licensed pictures, which go to two-thirds of the motion picture theatres of the country, including nearly all the better class houses, show a marked artistic and literary superiority over the independents. Thus, of the 134 licensed subjects, dramatic, melodramatic and comedy, comprehended in this tabulation, 31 may be justly classified as film pictures of special merit, being acted with a force and intelligence of feeling that would be recognized on any Broadway stage. Among these may be mentioned such pictures as Peg Woffington, The Stars and Stripes, and Out of the Night, by the Edison Company; The Purgation, What the Daisy Said, A Child's Faith, A Flash of Light, Serious Sixteen, and The Call to Arms, by the Biograph; The Thief, by the Essanay; Corporal Truman's War Story, by Kalem; Rosemary for Remembrance, by Lubin; The Woman in the Case, by Melies; Manon, Getting Even with the Lawyer, and Love Ye One Another, by Pathe; The Red Man's Way and Maseppa, by Selig, and Old Glory, Boarding School Romance, Becket, Nellie's Farm, Her Uncle's Will, Hako's Sacrifice, and Uncle Tom's Cabin, by the Vitagraph.

On the other hand, of the Independent releases during July that can be classed artistically with the foregoing, only six can be recalled worthy of mention, five imported and one American—viz., Thanhouser's The Flag of His Country.

In the general run of pictures not good enough to be credited with special merit, the superiority of Licensed over Independent pictures is also marked. Only three independent American companies have reached even fair quality of acting and story. The films supplied by the remainder are sadly inferior to the poorest of the output of Licensed companies, all of whom appear to be making earnest effort to attain creditable results.

One reflection, however, is inevitable regarding nearly all films issued by either Independents or Licensed companies. Excluding two or three of the poorest Independents, whose films are but little circulated, there is now no acting offered in the films that is anywhere near so bad as that of the cheaper class of stage drama and melodrama. Vain posing and unnatural heroics are practically unknown in the present day motion picture drama of the average class, and in bringing this improvement about, THE MIRROR'S criticisms for the past two years are largely responsible. It should also be noted that the tendency all along the line is toward still further improvement.

In the following summary the line between comedies and farces is a little difficult to draw in some cases, as there are certain pictures that have both characteristics. So, too, as to a few of the comedies and dramas and a number of the dramas and melodramas. However, care has been taken to discriminate broadly, and the figures will be found fairly indicative of actual condition:

LICENSED SUBJECTS FOR JULY.

Farce	29
Comedy	16
Drama and tragedy	46
Melodrama	19
Trick and novelty	5
Scenic and industrial	16
Total	134

Dramatic and comedy subjects of special merit, 31.

INDEPENDENT SUBJECTS FOR JULY.

Farce	28
Comedy	6
Drama and tragedy	36
Melodrama	33
Trick and novelty	1
Scenic and industrial	3
Total	107

Dramatic and comedy subjects of special merit, 6.

Crediting the Licensed pictures with two-thirds of the exhibiting business of the country, the composite figures would indicate that motion picture entertainment in the United States as presented in ten thousand 5 and 10 cent houses may be classified as follows:

	Per cent.
Humorous	35
Dramatic	34
Melodramatic	19
Trick and novelty	3
Educational	9
Total	100

Of special literary and artistic merit independent of educational and novelty pictures, 15 per cent.

A significant deduction from the above showing is this: Of the millions who daily witness the pictures the greater proportion are drawn into the houses by the interesting picture stories or the laugh provoking farces that constitute the greater part of the films exhibited, but these same millions remain to see the smaller percentage of educational and more artistic dramatic pictures as well. It is also significant that the higher class dramatic pictures are increasing in relative number, and that those companies that produce the highest class subjects are doing by far the largest business. Western melodramas, for instance, with fast speeding horses have a certain fascination for average picture patrons, but distinct partiality is shown by the picture show public of all grades for the really better quality of drama. This fact is proven beyond dispute by the wider circulation attained by the films that come up to the higher artistic dramatic and literary standards.

The final conclusion is obvious that motion picture elevation and improvement is very well able to take care of itself without the interference of outside regulators, official or otherwise.

"SPECTATOR'S" COMMENTS.

Chicago's code of morality is surely of a brand that the gods must view with pleasure. Last week in this column there was noted the remarkable edict of the Chicago chief of police, which if enforced literally would prevent the exhibition of many motion pictures, nearly all stage dramas, practically every grand opera and a large percentage of religious spectacles and art exhibits. Now comes a Miss Lucy Page Gaston, heading an anti-cigarette crusade, who protests against a portrait of a famous artist being accepted by the Art Institute because it shows the subject smoking a cigarette. Miss Gaston fears for the morals of the youth of Chicago, who may see the damnable painting.

Picture people may well tremble to think what may happen if Miss Gaston should see a few motion pictures. Here would be a new charge against the films that would not be so easy to defend and would be quite impossible to correct. What would the picture actor do in the average film if he were deprived of his little paper smoke? The dreadful consequences are too horrible to contemplate.

• • • •

The manner in which much of the flimsy evidence is fabricated against motion pictures to the rapturous delectation of the universal regulators is neither difficult to explain or understand. Bad boy Tommy, who has a thieving nature and very likely a bad bringing up, is caught stealing. Dragged before the officer in charge at the station, he is questioned regarding his crime, or, perhaps, the interrogation takes place before the magistrate. "How did you come to do it?" is the natural inquiry. Tommy is silent and his parents are unable to explain. To their notion Tommy has always been a good boy. Then a wise policeman, or, perhaps, the ponderous court, has a brilliant thought. Motion pictures! Why, yes, of course, Tommy frequently visits the motion picture shows. It is as if he had been asked if he ever walks on the streets or eats his breakfast in the morning. So the terrible secret is out at last and Tommy, who has discovered by this time that the excuse is a handy one, possibly adds to the horrible particulars. Motion pictures are given another black eye.

• • • •

Those good souls who in the innocence of their hearts really believe that motion picture melodramas incite the young to crime should visit some picture show where the patrons are in the habit of expressing their opinions by hisses or applause. The good souls could not fail to be astonished and enlightened as to the high moral sentiments that prevail, especially among the youngsters. The desperado, the bad man and the criminal are invariably hissed and the hero and heroine are cheered to the echo. The triumph of virtue and justice gets its sure applause, thus giving the lie to those timid dissenters who imagine that because crime has been shown in the picture the suggestion must necessarily be bad.

• • • •

It has been said that the motion picture makers have little to fear from regulation by censors; that wherever censors have interfered they have speedily found how mistaken have been their notions as to the evil effect of nearly all pictures and have wound up by prohibiting very few pictures indeed. The National Board in this city and the Chicago police censors are cited in proof of this statement, and there are similar results in San Francisco, where only five films out of 267 examined in June were thrown out. In this view of the matter the interference of censors is not so dangerous as it might appear—not dangerous at least to the picture makers, who are striving to avoid offending public sentiment and whose output of film literature is far less harmful from any point of view, even from the point of view of the most zealous uplifter, than is the average novel of the day, the average play or the average newspaper. The film manufacturer may therefore well say: "Come on with your censors. I don't fear them. It is not my business that will suffer most from the enlarging of the censorship idea in America." And in so saying the film manufacturer will be right if he can always depend on people of average intelligence serving as censors. The trouble is that no two individuals or boards will view the matter in the same light, and with a different code to conform to in every city and town in the country the film maker will have a far more difficult task than he now has with the few scattering boards that are in existence.

• • • •

But the chief reason why THE MIRROR opposes the censorship principle is of broader scope. The thing is bad in principle and once extended generally to the films might easily, and probably would, take in the whole stage and even extend to literature, art and the press. Once started in its mad career, there is no telling where it might end. There might of course be a reaction some time and all censorship be wiped out, but why permit un-American laws to get into force in the first place?

• • • •

The New York *World*, that is generally broad-minded and democratic on all subjects, in referring recently to a motion picture trade paper and its plea in behalf of the films of the day, questions "the educative influence and intellectual uplift of the moving picture theatre," holding that "a sufficient idea may be obtained from . . . titles extracted at random from the list of new films prepared for exhibitors." The list quoted is of a melodramatic nature, and while it hardly indicates that it was "extracted at random," it is not excessively lurid. Only one, The Pirate's Dower, appears to be surely suggestive of the dime novel, with which the *World* unjustly compares the motion pictures of the day, and this one is an adaptation of a current short story and not of a dime novel. The other titles quoted might easily be anything but dime novel literature, and, in fact, only two or three of the eight or ten quoted could be so classed.

• • • •

The *World* would have been nearer the mark if it had compared the pictures of the kind to which it alludes to the stage melodramas of recent years. It is the taste for cheap melodrama that has been absorbed by the picture show, with this difference; that while the public that used to find its thrills in the Al. Woods' stage plays, now attends the motion picture theatres, there are thousands and millions of other people who also go to the picture

31st
Triennial Conclave
OF THE
Knights-Templars
OF THE WORLD

Chicago, August 8th to 13th, 1910

No doubt many of our esteemed exhibitors will avail themselves of the opportunity of visiting the greatest Templar Conclave the world has ever known. For the benefit of those fortunate enough to attend as well as those who were unable, we proffer for your consideration our great film subject,

"THE TEMPLARS' CONCLAVE"

Having secured the exclusive and protected rights for the production of the truly wonderful film, we solicit your encouragement. You cannot afford to let this great event pass unnoticed. If you are interested, write your exchange today. If they have not got the film write us and we will tell you who has.

Selig Polyscope Co.
45 Randolph Street,
Chicago, U. S. A.

shows, and the most of the films that all these people see are entirely different from the class indicated by the *World*. It is true that there are melodrama films, better acted, by the way, than the old stage melodramas, but there are also amusing comedies, travel pictures and higher class dramatic subjects that would open the eyes of the *World* editors if they should see them. Motion pictures, generally speaking, are far from what they ought to be or from what their best friends hope to see them become, but they are improving all the time; they are moral and largely uplifting in their influence and as a class they have certainly progressed very much above the dime novel or melodrama standard by which the *World* would judge them.

* * * *

If the *World* had gone a little further in extracting at random titles of pictures prepared for exhibitors it could not have failed to discover such recent subjects as these: A Broken Symphony, Nellie's Farm, Becket, Old Glory, On the Ethiopian Frontier, Catching Lobsters, Manon, The Little Preacher, Mexican Domain, Tropical Java, The Lord's Prayer, An Ancient Mariner, The Stepdaughter, Grandmother, Under Western Skies, U. S. Submarine Salmon, Peg Woffington, A Vacation in Havana, An Arcadian Maid, The Call to Arms, Serious Sixteen and a hundred other recent titles of similar import. Any suggestion of the dime novel about these?

* * * *

One serious defect with the *World's* list of sample titles appears to be that it was selected entirely from Independent films, there being not one Licensed or so-called "trust" subject in the lot. The Independents, while they have improved and are improving all the time in the quality and character of their output, have not yet approached the higher tone of the "trust" pictures, and it must be remembered that the Licensed companies supply two-thirds of the theatres of America.

* * * *

The silly season appears to be getting the best of our good friend of the *Film Index*. Here he is again harping on the Jersey string, or is it (to use his own inelegant expression, "gnawing" the Jersey "bone," or "chewing" the Jersey "rag"?) THE MIRROR film reviewer who has criticised pictures that were produced in familiar Jersey scenery when that scenery is inappropriate to the story and hopes to continue to so criticise them whenever they appear, recently praised a film for its scenery that is now said to have been located in New Jersey, and the *Film Index* in great glee declares that THE MIRROR critic has been caught napping. Pray spare us such straining to make a point. THE MIRROR reviewers do not pretend to recognize all parts of New Jersey nor to say that there are not numberless varieties of attractive landscapes in the State, but they must be looked for and it usually takes more than 5 cents car fare to reach them. The "familiar" Jersey scenery that is so often made to do duty for the Black Hills or the Rocky Mountains or the Western Plains, to which THE MIRROR reviewers have taken exception, is located across the river around the Palisades, and our good friend of the *Film Index* knows this very well.

THE SPECTATOR.

MISCONCEPTION IN ST. LOUIS.

The St. Louis *Globe Democrat* in favoring proposed censoring of motion picture films in St. Louis, falls into the common error regarding prize fight pictures that while "women and children do not go to prize fights," the vocation has arisen of taking these and other degrading scenes to them." The *Globe Democrat* continues its argument based on the apparent assumption that picture shows are still overrun with such films as the James Boys and train robberies. It declares that motion picture "exhibitions may work an insidious moral injury and lead to various forms of social debasement and demoralization." Big words, but what do they mean?

Reviews of Licensed Films

Betty as an Errand Girl (Pathe, Aug. 1).—Betty is evidently proving a favorite with many picture patrons, as her reappearance in this film was greeted by murmurs of approval among the spectators when THE MIRROR reviewer witnessed the picture. She is the same boisterous Betty in a new set of pranks. Her chief value as a laugh-maker lies in her strenuous activity in playing her part. How she escapes sound in body after her numerous collisions and tumbles is a mystery. In this picture she hires out to a milliner as delivery girl and is sent with a newly purchased hat to a lady's house. She loses her job, of course, but will no doubt have a new one in the next subject.

Hunting Bats in Sumatra (Pathe, Aug. 1).—This travel film shows scenes in Sumatra, including a bat hunting trip which is very interesting. The bats are of enormous size and are found in large numbers roosting on the trees in daytime.

Shrimps (Selig, Aug. 1).—The catching of shrimps as an industry is well illustrated in this film. The fishermen setting and drawing their nets and the delivery of the little fish in quantities so great that they are literally scooped into the baskets by the thousands, are clearly shown. Then follows the steaming process and the drying in the sun preparatory for shipment.

Her First Long Dress (Selig, Aug. 1).—The actor that plays the part of the girl's youthful brother in this comedy film does some excellent work. He is sincere and natural, while exaggerating the character within reasonable limits. The girl is also good, although perhaps a trifle mature for the tender age represented in the story. But the old chap who makes love to her when she appears in her first long dress overdoes the business, and this is true also of the other men who pursue the girl with their attentions. Their acting would have been more convincing if more natural. The girl is so displeased with their pestering attentions that she goes home and cries. Brother dresses in her new outfit and sallies forth. The mashers accost him and he retaliates with his fists with really amusing results.

An Arcadian Maid (Biograph, Aug. 1).—The fine character acting of a charming little ingenue of the Biograph stock is the chief feature of this film, although the pretty rural scenes and the excellent support of the rest of the company add to the film's value. The girl of the story, a housemaid for a farmer's family, is of the stupid, unsophisticated type, pretty but most intensely dumb. A swaggering young peddler is struck by her beauty and makes love to her, finally promising to marry her and thus inducing her to steal the money of her employer. Then he decamps, taking the first train out of town. But he gets into a quarrel on the train and is thrown off, being fatally injured. The poor girl has watched the train pass by and is there to see the peddler breathe his last. Clutching the recovered money she runs home and replaces it. The throwing of the peddler from the train is very realistic, and the girl waiting for him to come is most effective. The last scenes should have been tinted to represent night.

Three Hearts (Lubin, Aug. 1).—This is a regulation Lubin film, showing the ancient triangle that makes rough the course of true love. Although the girl loves one very respectable young gentleman, her father's dying wish binds her to another. When as a result of a railroad wreck this second lover becomes blind and disfigured the girl persists in marrying him. He, learning the true state of affairs, renounces the girl and leaves her to her own choice. The narrative as developed by the film is rather foolish, it must be admitted; the specially unconvincing part is the poisonous reptile that killed the girl's father. Such animals don't hang around New Jersey farms, nor do they usually attack a person unless they are disturbed. The best acting is in the distressing scene in which the blind lover decides to yield his place to his rival. The acting throughout is better than the story. In some points the management seemed to be at fault: for example, the scene between the heroine and the first lover, when they meet beside the blind man's chair, could never have taken place on the street.

An Unfair Game (Vitagraph, Aug. 2).—Acted with the usual effective reserve of the Vitagraph players, this film story has a strong appeal, although there is little to tell in the story itself. A young society woman goes on a hunting trip with her father, is helped by a young woodsman to get back to camp after an accident, and rewards him by playing with his affections. The awakening comes when the girl's city lover arrives in camp and the woodsman realizes that he has been trifled with. There is a fist fight that jars a little in the story, and the girl goes back to town to marry her city young man. In the last scene we see the young woodsman a picture of woe in a blinding snowstorm, realistic but something fierce in the size of the snow flakes. He ends by throwing himself on the ground, but whether to perish or only to get a bad cold we are not informed. The young

woodsman appears too politely graceful in his movements for the character, although in other respects his acting has distinction.

With Bridges Burned (Edison, Aug. 2).—The two young married people in this story by Rex Beach are acted with charming freedom and natural expression, and the entire film is presented with fine skill. The story has novelty and interest, and all things considered is the most effective picture from the Rex Beach stories that the Edison Company has yet given us. The young husband, having lost his position as salesman for a big American contracting firm, is permitted by the company to go to London to figure on an extensive job, paying his own expenses, the money being furnished by his faithful little wife. In London he has but five days to prepare his estimates, and he works night and day over the figures, only to be told that he is fifteen minutes late in submitting his bid. Disconsolate, he goes back to New York to tell the sad news to the little wife. But things turn out right after all. His bid had really been in time, only a rival had bribed an employe of the London firm to turn the clock ahead. The office boy, knowing the truth, had picked up the envelope and submitted it to the proper person, and the American firm is awarded the contract. The several scenes between the young husband and wife, particularly the one in which the young couple receive the good news of the contract, are the most effective.

An Ancient Mariner (Gaumont, Aug. 2).—Droll French farce is presented in this film with amusing results. The principal character is a retired admiral who cannot overcome the habits of the sea. He has his bedroom fitted up with a ship's bell, a cannon, and his official pennant, and his servant is an old sailor who goes through all the nautical forms in awakening his master. At the café where the old officer now goes he drives everybody to distraction by giving his orders through a trumpet. Playing to the camera destroys some of the effectiveness.

The Ace of Hearts (Gaumont, Aug. 2).—This is another farce of somewhat similar character to the preceding, although a love story is worked in. Two old fellows quarrel over a game of cards and agree to fight a duel. The son of one of the old men has fallen in love with the daughter of the other, although this point is not made quite clear enough. The young man happens in at the club at the outset of the duel, and his father delegates him to fight in his place. Here is a pretty how-de-do. If he kills his opponent he can't get the girl, and if he permits himself to be killed he will have no use for her. So after a few passes he runs out and brings in the two wives and the girl and the quarrel is ended amicably. The exaggerated earnestness with which the action is carried on makes the story amusing in spite of continual playing to the front.

The Barrel Jumper (Pathe, July 3).—This is a vaudeville act produced for the camera and is quite entertaining. A young woman performs a number of novel feats in jumping in and out of barrels.

Under Both Flags (Pathe, July 3).—The Pathe American players are showing steady improvement in the dramatic subjects they are producing and this film is one of the best they have yet given us, although we may be allowed to question the plausibility of some of the incidents. For instance, can it really be believed that the sister of the young Union officer, after she had been captured as a Southern spy and permitted to escape in her brother's clothes, could have impersonated him successfully in command of his company in battle? Also, can we believe that he in her place in prison stood in any real danger of being shot as a woman? However, the story has it that way and it is all straightened out, because the girl fights so well for the North in the battle that she wins pardon from the general for herself and her brother. The military scenes are quite effective and the acting is spirited rather than distinguished, but the pardon by the general—did generals pardon condemned people during the war?

Mulcahey's Raid (Essanay, Aug. 3).—This is an amusing comedy of the Essanay type which is always laughable whatever else can be said of it. Mulcahey, whom we have seen before, hears of a cock fight and he raids it. But it is only a make-believe cock fight, conducted by moving picture people for use in a film story, and the laugh is on Mulcahey, as usual.

A College Chicken (Essanay, Aug. 3).—There is real wit in this comedy subject and the Essanay players make the most of it. A colored "gemmen" has stolen a chicken and a bunch of boarding school boys take it away from him and cook it in their room. The banquet is ready when the professor, advised by the negro, makes a sudden call on them. They keep him over long at the door while hiding the repast, but he permits himself to be deceived and makes no discovery. In the meantime the chicken has been suspended out of the window on a string. It hangs directly before the window underneath a bunch of boarding school girls who discover it, eat it with many thanks to the dear boys, and return the bones to the basket. After the professor has gone the boys draw up the basket to have their feast—but why proceed? The story is told, and it is a good one as seen in the film.

The Witch of Carabosse (Urban, Aug. 3).—This film is admirably acted, although we could wish there had been less playing to the camera. The story is based on a French legend and tells of a watchman of old who finds a band of witches. One of the town folk to whom he tells the story pretends to great bravery and invades the witches' den, being transformed into a beast with horns for his temerity. But an appeal to a magician gets him out of the mess. The man of magic captures the head witch with a net and forces her to remove the spell from the unhappy youth.

Camel and Horse Racing in Egypt (Urban, Aug. 3).—This is an interesting series of views taken at the races in Egypt. The photography is excellent and the scenes novel.

A Colonial Belle (Kalem, Aug. 3).—Miss Betty, the patriotic Colonial girl in this picture, is a charming conception by one of the most charming of the Kalem actresses. She plays the part with a wit and piquancy that is delightful and that contributes to make the film a notable one. It is a story of Revolutionary times, cleverly constructed and of strong interest. Her sweetheart has gone to his post in the Continental Army and she and her father are alone in the old mansion, which, by the way, shows up in the film as rather wormeaten. Drunken Hessians come down upon them and quarter themselves in the house, making love to the rebellious Betty. But she gets even with them. She jollies them into a game of some kind that the reviewer could not quite understand, and induces them to place their weapons on the floor. Then her lover, with whom she has communicated, arrives with a party of American soldiers and bags the bunch. It is to be hoped that we may see more of this particular Betty.

The Law of the West (Selig, Aug. 4).—A jumped claim forms the bone of contention in this Selig film. A white man, finding gold in the mountains, leaves his Indian partner in charge while he goes to summon his family to participate in the happy event. Two inopportune villains throw the Indian into a raging torrent, establish a gun-shot claim, register it, and sell the property. The Indian, miraculously escaping, tracks the villains, who have meanwhile quarreled. After one rascal has killed the other, the Indian summons help and justice is summarily inflicted—probably the man is hanged, although the audience is spared the sight. The scenery is genuine, the views of the misty falls and foaming streams being especially pleasing. The acting is intelligent, though not remarkable at any point.

Her Father's Pride (Biograph, Aug. 4).—A Quaker girl marries against her father's wish and wins his forgiveness. That doesn't seem to be a startlingly original plot for a story. It does, however, provide an opportunity for acting of the very best order. In such a role, it would be the easiest thing in the world for an actress to forget the undemonstrative simplicity of Quaker manners; but not once did this heroine dispel the illusion. She never wept, she never disported herself boisterously; her movements were characterized by gentleness and firmness. It should also be said that the other three members of the company acted well up to the standard set by the heroine. The only point where the action lacked sincerity was when the old father refused his daughter's help at the poor house, which was at best a dramatic rather than a realistic situation. Although the narrative is pretty, rather than strong, the acting is as artistic as one will see in many a day.

Ah Sing and the Greasers (Lubin, Aug. 4).—Ah Sing discovers that his martyrdom leads to a crown. It happened in this way: Ah Sing and his pigtail provoked all sorts of practical jokes at his expense; he was scared within an inch of his life by witty cowboys, he was stood on his head, and he was wound up in his clothes line. In return for these attentions, Ah Sing planned and executed an awful revenge, consisting of cayenne pepper and ammonia. The recipients of this dose, however, were two greasers who had just robbed Ah Sing's master. Delayed in their escape, the thieves were captured by the cowboys, and Ah Sing was crowned with laurel and adorned with a medal. The weakest point in the farce is when Ah Sing sees the Mexicans approaching the house. He never could have come as close to them as he appeared in the picture without being discovered. Ah Sing also wore a seal ring, a rather unusual ornament for a gentleman in his station.

Mrs. Bargainday's Baby (Melies, Aug. 4).—This comic film relates a series of cleverly amusing events based on the lost baby idea, which has furnished the theme for numerous films of the past but has not been utilized recently, so that its return in this picture is not unwelcome. The acting is spirited and the incidents are quite logical in their sequence if not always plausible in detail. There is this fault, however, that some of the scenes run rather longer than they should. Mrs. Bargainday going shopping meets a male acquaintance outside a store and asks him to hold her baby. She is gone so long that he gets rid of the infant by placing it in a baby carriage with another baby that is being wheeled past by a chap with "bun on." The inebriate drops the strange "kid" on a doorstep, where the woman of the house picks it up and finds herself under distressing suspicion when her husband, who has been away two years, comes home suddenly and finds her with it in her arms. Explanations don't go with hubby, and she rushes out to get rid of the encumbrance. She puts it in the arms of a young fellow who is out walking with his girl, and then there is another case of unjust suspicion. Matters are all cleared up by Mrs. Bargainday tracing the baby to its last destination.

No Rest for the Weary (Pathe, Aug. 5).—This eccentric yarn teaches that one should be careful how he treats a magician; it won't do to trifle with that gentry, unless one is willing to undergo all sorts of discomforts in consequence. The hero, simply garbed in a suit of enormous green and white checks, has a lively time after meeting the vengeful wizard. His bed flies around the room and finally vanishes; his chairs play him the most extraordinary tricks, until he is glad to buy his freedom from his tormentor. The acting requires agility, which the actor certainly possessed. Otherwise it is mostly a matter of trick photography in which all sorts of devices have been used.

No Man's Land (Pathe, Aug. 5).—This is a quaint film, the actors being children. No grown actors could lend such an indescribably youthful atmosphere even to a story like this. A shepherdess of the Dresden china variety elopes with her lordly lover in a pony cart. They are finally intercepted, and the lover is ruthlessly cast into prison. The shepherdess, a most resourceful lady, sends a dove to the grated window, bearing a note bound to one foot. The means of rescue will come in his loaf of bread. Thus warned he breaks open the bread and extracts several yards of stout rope and a file which enable him to slide down to his waiting shepherdess. Her parents, discovering them at this point, give their delayed consent to the marriage, which

BIOGRAPH FILMS

Trade Mark

Released August 8th, 1910

The House With Closed Shutters

The Awful Price of Cowardice

In this Biograph subject is presented one of the most powerful stories of Civil War times ever produced. It shows the contemptible coward contrasted with the true child of Dixie. A young man enters the Confederate Army under General Lee. His sister enjoins him to fight for the flag and the honor of the family. He is sent on a perilous mission, but, seised by cowardice and overcome by drink, he flees to his own home for shelter. Here he falls in a drunken stupor. The sister, realising what a disgrace this will be, attires herself in his uniform and performs the duty successfully. On her return, however, she is killed, and, of course, the brother is supposed to have been the victim. When word comes of the death of her supposed son the mother commands that her cowardly son remain in seclusion, within the closed up home, that the world may not know that his sister died protecting a coward.

Approximate length, 998 feet.

Released August 11th, 1910

A Salutary Lesson

The Almost Fatal Result of Parental Indifference

The Biograph in this subject presents a story with a combination of elements rarely incorporated in one film. It is a comedy drama, with a touch of the melodramatic, the whole laid in a succession of wonderfully beautiful seashore scenes. A small girl child through the careless indifference of the parents is left to its own devices to amuse itself. Wandering across the strand to a distant quiet bay, she goes to sleep on a huge rock. While she sleeps the tide rises, and the child is rescued just in time by a beach life-saver. The affair teaches the neglectful parents a powerful lesson.

Approximate length, 980 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

Licensed by the Motion Picture Patents Company

BIOGRAPH COMPANY 11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

is speedily celebrated. While the acting is by no means mature or finished, it is pretty and spirited. The scenes of the little shepherdess and her sheep are dainty and charming even beyond the rest of the play.

The Wooing O't (Vitagraph, Aug. 5).—The love affairs of the aged professor and his antiquated sweetheart are unfolded in this film in a conventional yet in a refreshing manner. When a group of active schoolboys and another group of flirtatious schoolgirls find only a garden wall separating them, there can be only one solution to the problem. Their instructors observe what passes with animated interest; they see four youthful couples enjoying midsummer comradeship, so they renew their own youth with zest and to the edification of their pupils. The one lone soul who finds no affinity is Sam, who is saved from suicide only by finding in his pocket an opportune apple. As Sam's greatest talent is mastication he renounces the doubtful pleasure of suicide for the certain pleasure of eating. The narrative is built symmetrically; everything balances. This geometrical structure, however, does not rob it of vivacity; the acting is sufficiently spirited, although rather trivial in some of the spooning matches. The stage setting for the adjoining gardens is very pretty.

The Moths and the Flame (Edison, Aug. 5).—The process of disillusionment is always interesting, because every one has to go through it a good many times before he arrives at anything like a permanent valuation of things on this earth. In this case there are three moths, the sentimental daughters of a painter, who are attracted by one candle, the romantic musician. That he turns out to be married and to have five children tumbled their air castles down about their ears in irretrievable ruin. This did not happen, however, until they had lent him their father's dress suit, had stolen away from home to hear him play, and had sent him three surreptitious letters proposing an elopement in each. The acting is most of the time constrained and self-conscious; it is seen to be done for effect. The plot gives ample opportunity for free and easy acting with a joyful swing in it, but unfortunately not one of the players took sufficient advantage of the opportunity, although their work is at all times intelligible.

The United States Submarine Salmon (Edison, Aug. 5).—These pictures of the inside and outside of a submarine vessel are chiefly interesting for their educational value. The general public, not given to travel in submarine boats, will get from this film a much more graphic idea of boats like it than would be possible from the wildest reading. An explanatory word or two in the course of the reel assists in a comprehension of the vessel's abilities.

The Legend of Scarface (Kalem, Aug. 5).—When it comes to representing the customs of Eastern Indians before the advent of the white race, the Kalem producers can be relied upon to be faithful in detail and general atmosphere. They have made a reputation in this line, and it is well sustained in this film, although the ornamental cloth trousers worn by the braves scarcely stands strict criticism. The acting is dignified and intelligent, befitting the theme, which is not melodrama, but romantic Indian legend. Some of the details, such as the scalping and stabbing, may distress the social uplift sisters (male and female), but somehow it doesn't look so bad in the picture as it sounds to tell it, for the reason that it belongs strictly to the Indian character of the period. An Indian maid is courted by various braves, but she refuses them, having seen in a vision the prediction that she is to wed a mighty warrior. Scarface, deformed and unsightly in appearance, is the butt of the tribe, but the maid sees in him a resemblance to her vision and agrees to marry him when he has gone forth and made a name for himself. He departs alone, kills his first man in a canoe fight and then cleans out an entire party of hostiles by making a sudden night attack. For his prowess Manitou removes his physical deformities and he goes back to his tribe a perfect man with his scalps and captured feathers. He not only gets the bride, but is made a chief, also.

Under Western Skies (Essanay, Aug. 6).—The construction of this subject is disconnected, with sudden lapses in the narrative that leave the spectators momentarily in the air, but when it is concluded we find that rather a strong story has been told. A lone girl is beset at her home by three drunken cowboys and she appeals to one of them, who appears less brutal than the others, to protect her, promising to marry him. It is not as plausible as it might be, the manner in which this bargain is made, but it suffices, and after he has fought one of his companions a duel with revolvers he and the girl are married. She goes through the ceremony with reluctance and appears to hate her tough husband, finally running off with an old sweetheart who appears on the scene suddenly from nowhere, and as suddenly we see the runaway pair famishing for water in the desert. The man leaves the woman helpless on the sand and wanders off till he reaches the tent of the deserted husband who is now evidently in pursuit. The husband gives him water and food and goes in search of the wife whom he rescues, after which she repudiates the unreliable lover and snuggles up to the husband she had deserted. So is his patient love rewarded.

The Lord's Prayer (Gaumont, Aug. 6).—This is an episodic illustration of the Lord's prayer, line by line. The scenes and incidents are mostly Roman and call more for ability to pose than for ability to act. They are indeed little more than tableaux, and as such are effective. The incidents on the sea, on the temple steps and on the Italian terrace are the most notable. The leading woman does what acting is to be done in a dignified manner. The exceptional character of the film puts it into a class by itself.

Teneriffe, the Gem of the Canaries (Gaumont, Aug. 6).—The very name of Teneriffe has a musical, romantic sound that puts the spectator in the correct attitude of mind for these pictures. The views are not extraordinary; one is not likely to remember them any longer than he remembers other picturesque glimpses into distant lands. Still, they serve to pass the time pleasantly. The spectator sees panoramic pictures of Santa Cruz and its harbor, Constitution Place, Realejo Bajo, the peak of Teneriffe and Icod. The film closes with pictures of a tree reputed to be three thousand years old.

The Fiftieth Anniversary of Yokohama (Pathé, Aug. 6).—These Japanese scenes are represented very effectively in color. They represent various sections of a street parade, fishermen clad in blue, Geisha girls with cherry blossoms, and various other guilds and crafts at whose names one can only guess. The curious dance of some of the men and the strange symbols that they bore aloft, increased the Oriental atmosphere of the ceremony.

The Latest Fashion in Skirts (Pathé, Aug. 6).—The hobble skirt is worthy of all the condemnation it gets in this film, for the extremes of fashion are always legitimate prey for the satirist. It must be admitted that the story is long drawn out; after the accident on the street corner when the heroine falls into the excavation the aquatic misadventures seem unnecessary. The very funniest episode is her ineffectual attempt to board the street car; it is pure, unaffected humor. After that the events are strained, comical as they are. The actress herself is a comedienne of remarkable ability. She doesn't overdo the acting; she is content to stand still without wringing her hands and feet, and to let the humor of the situation speak for itself. That is the very essence of successful acting before the camera. Her evident enjoyment of the absurd situations puts herself and her spectators into the right mood, and that is another essential quality in an actress.

Her Mother's Wedding Gown (Vitagraph, Aug. 6).—A Scotch girl, ambitious to become a prima donna, runs away from her home. Returning years later, she finds that her mother has died and that her father leads a lonely life with his collie and his sheep. She puts on her mother's wedding dress, sits down to the spinning wheel, and sings Annie Laurie. Here the old shepherd finds her when he returns from his day in the pastures. The narrative, though not strong, is pretty. The sheep and the collie proved excellent subjects for the camera, especially the latter. Some of the tricks of the dog are remarkable. The opening scenes, supposed to be played in the twilight, suffer through dimness. All of the detail is lost in shadow. The final scene by the firelight is much better. The acting is capable throughout.

LIBELING THE PICTURE SHOWS.

The Buffalo *Courier*, owned by the virtuous "Fingey" Connors, declares by inference that motion picture films of the day are reeking with "demoralising pictures of murders, robberies, kidnappings and the like." "Fingey" and his editors should be "held up." "kidnapped," and dragged into a representative motion picture show, there to learn the truth as to the character of present day films. It is doubtful, however, if "Fingey" would quite appreciate some of the higher class picture productions now going the rounds.

The Pathé Professional Model

A Moving Picture Machine of Merit

SAFE—STEADY—STRONG

Projects a Perfect Picture
Requires No Repairs
Used by Wideawake Exhibitors

CATALOGUE SENT ON REQUEST

41 West 25th Street NEW YORK — **PATHÉ FRÈRES** — 35 Randolph Street CHICAGO

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

SELIG

WILLIE WILLIE WILLIE

Released Aug. 15 Length 975 Code Word Willie

The Williest Comedy of the Wooly Wild West you ever did see

Believe us "LOST IN THE SOUDAN" IS SOME PICTURE

Here is a Regular Knockout

HUMAN HEARTS

WITH

"HAL REID" in his original part of **John Logan**—so well known no use wasting valuable space telling you about it.

Released Aug. 18 Length about 1000 ft. Code Hearts

WEEKLY BULLETIN SENT POST FREE.
LET US PUT YOUR NAME ON OUR MAILING LIST

SELIG POLYSCOPE CO. INC.
45-47-49 RANDOLPH ST. CHICAGO, U.S.A.

SPECIAL TO MOVING PICTURE FIRMS

Magnificently lighted stage and hundreds of sets of splendid scenery waiting for you to use.

H. P. KNIGHT, Scenic Studios, 140th St. & Mott Ave., N.Y.C. 'Phone 1631 Melrose

Reviews of Independent Films

The Soldier's Honor (Eclair, Aug. 1).—We could perhaps appreciate the extreme view taken by the old gentleman in this picture concerning the honor of his soldier son if we could have known what it was that stood charged against him. The stern father forces the young man to commit suicide, not a pleasant act to contemplate in picture fiction, and the only apparent reason for this fuss in a quarrel the young man had had with his girl. Later on we are told that the girl recovered, but from what we know not. Probably a scene was omitted from the film. However, the news of her recovery arrives too late to prevent the suicide. The acting is very good.

The Irony of Fate (Imp., Aug. 1).—The code of morals presented by this morbid film is unpleasantly bad and the two victims of fate are able to gain none of our sympathy. This is partly due to their forced acting, but more to the unnatural character of the story. A wife whose husband neglects her for his books falls in love with his friend. The husband is taken with a fatal illness, for which the doctor gives morphine with a needle and leaves the drug and instrument behind. Then we see the two clandestine lovers struggling over the temptation to murder the sick man. They resist, but only after they have betrayed a furiously guilty desire to commit the deed. The husband discovers that the two are in love, has a frantic death-bed quarrel with his wife, and then dies, after which the servant accuses her of murder to the police and she is only saved because the doctor comes in and declares that the morphine has not been disturbed in the bottle. Wonder how he could tell? After this the two lovers separate and decide to mourn out their lives singly, which is an excess of virtue in two people who have shown such strong criminal tendencies but a short time before. The photography was not as good as usual, there being a strange and unpleasant reflection of light on the hair of the players all through the film.

The Miner's Sweetheart (Bison, Aug. 2).—A Western gambler falls in love with a miner's sister and is forbidden to marry her, but the brother is accused unjustly of a crime and the gambler catches the real criminal, bringing him to the scene in time to head off the impending lynching. Then the gambler rips up a deck of cards to indicate reform and the brother agrees to the marriage of the lovers. The story has some interest and the acting is creditable. In the part where the lynchers arrest the brother there is a bad joining of scenes. We see the party entering outside, but when the scene shifts to the interior it is some moments before we see the entrance concluded.

Jenks' Day Off (Thanhouser, Aug. 2).—There is clever ingenuity in this comic plot, and the acting is very good. Jenks is bothered on his vacation by his wife, who wants to be continually waited on, and he finds an excuse to get away, going to a seashore place by himself and taking a swim. An escaped convict has stolen a woman's clothing in a house nearby and has left the lady locked in a room. He sees Jenks' clothing on the shore, makes an exchange and leaves the woman's dress, which Jenks is later forced to put on or go naked. He is then arrested as the convict and only the timely arrival of his wife and the arrest of the convict lets him out. The acting is very good, being quite natural except as to the wife, who lacks sincerity. Jenks should also have taken more time to write the telegram to himself. Two dashes of a pencil is hardly sufficient.

Sons of the West (Nestor, Aug. 3).—The acting in this film is of very fair quality, but the story is rather cheap melodrama, the moral, if any, being that a young man can steal from his father if he thinks enough of his friend to "'fess up" when the latter is wrongly accused of the crime. The story is "Western," but the scenic backgrounds are "Jersey." A cowboy who never takes off his "chaps" loves the girl, but father is opposed and the two agree to elope. The son in the meantime robs the old ranchman's safe, and the eloping lover is accused and arrested, but the son comes back from the gambling saloon, confesses and is forgiven.

The Glove (Ambrosio, Aug. 3).—Pretty scenes representing royal grounds in feudal times, with a deer hunt to furnish the action, constitute the greater part of this film, but toward the end the story develops and the ending is novel and dramatic. A princess has spurned the love of a courtier, until in a balcony overlooking an arena filled with live lions she casts her glove among the beasts and challenges the lover to get it. He protests, but goes and recovers the glove, and, returning to her side, casts it angrily at her, refusing the love which she now appears inclined to give him. The scene is strongly effective.

Yankeeana (Imp., Aug. 4).—This farce is even more farcical than it intends to be. It purports to narrate the comic opera war between two equatorial republics, Yankeeana and Revoluchio, which was terminated by a triple matrimonial alliance between the two nations. The Yankeeana Minister of State, who spends most of his time reading "Wild Animals I Have Talked With, by T. R.," is a manifest imitation of President Taft. This gentleman leaves most of the diplomacy in the hands of his capable daughter, who arranges a simple home wedding for herself and two other Yankeeana girls and their gallant lovers from Revoluchio. The only guest is the Minister of State, but he fills up most of the available space in the front parlor, being quite a large party by himself. The declaration of war is a gem among state papers: "We hereby declair war on your prendious government" (*sic*).

The Eagle and the Eaglet (Film d'Art, Aug. 4).—There is something infinitely touching in the fate of the King of Rome when his death is looked upon as the expiation of his father's deeds. This is the meaning of the scenes from the life of Napoleon and his son, as they are enacted by French actors of the Comédie, the Gymnase, and other Parisian theatres. The narrative is rather discursive and disconnected, consisting of detached scenes, the birth and the baptism of the King of Rome, Napoleon's campaign in Russia in 1812 and his abdication in 1814, the arrival of Louise and her son at the Austrian court, Napoleon's exile to St. Helena, Louise's neglect of the little Duke of Reichstadt, the revolution of 1830, and the death of the Duke. The idea that the Duke of Reichstadt fell a victim to Napoleon's ambition is by no means novel; it is the motive of Rostand's L'Aiglon. The impersonations in the film are good; Napoleon and various members of his court are recognisable.

The Restoration (Thanhouser, Aug. 5).—A lapse of memory involves the action here and a chance meeting dissolves it. A man, having been sandbagged, returns to consciousness without a shred of memory. He becomes engaged to the daughter of his benefactor. Meanwhile, his own little daughter, whose mother had died, runs away from the orphanage to which she has been confined, and sets out to find her father. Being adopted by her father's fiancée, she succeeds in finding him and in restoring his memory. The manifest absurdity of this plot lies in the adoption. No girl just betrothed would ever adopt a runaway orphan. The Thanhouser heroine is a very attractive young lady and always appears to advantage in such congenial roles as this one. The hero also does straightforward and creditable work. In the lesser roles the servant girl and the heroine's father showed capability.

The Cowboy's Generosity (Bison, Aug. 5).—Here we have another Bison romance of the Laura Jean Libbey sort. To save her parents from eviction the lovely heroine consents to marry the Mexican holding the inevitable Bison mortgage. No sooner is she in his house—which, by the way, is a correct imitation of a Harlem flat—than she repents of her bargain, and appeals to a cowboy to save her. To show her who's who in the Harlem flat, her husband-elect shuts her up in the garret and imprisons her lover in the calaboose. The lover ingeniously escapes, divines the exact whereabouts of a beleaguered damsel, and brings her down a ladder in broad daylight. Back in her ancestral residence, the generous cowboy pays off the mortgage, kicks the Mexican out the door, lights a cigarette, and accepts the heart and hand of the grateful lady. To a reflective spectator it seems as if all the difficulty might have been avoided in the first place if, instead of sacrificing herself, the heroine had sacrificed her new-form corsets, her Cuban-heeled shoes, and her spangled evening gown. Just why she should need them in a poverty-stricken ranch house is not clear, anyway. The acting was more than worthy of the absurd story.

"EVENING SUN" MISLED.

Prominent New York Newspaper Calls Films Vicious, Judging by Outside Posters.

"It is only necessary to stop and look at the posters outside any one of the hundreds of these 'theatres of the people' to see what sort of dumb show dramas are regarded as fit for the young and unsophisticated," declares the New York *Evening Sun* in attacking motion pictures.

Begging the *Sun's* pardon for contradicting it, but one can tell very little about it by the posters outside. This is one of the sore spots in the picture business that THE MIRROR has called attention to on a number of occasions. Unscrupulous show managers often buy up lurid posters of cast-off stage melodramas and use them to misrepresent the character of their films. It should also be noted that a few of the obscure independent film makers deliberately select sensational titles for their film productions, although their product has small circulation. If the *Sun's* editor would only muster up courage and walk boldly into a representative picture show some time, he would be able to write with more knowledge of the subject, and instead of finding the films "vicious," as he charges, we venture to think he would be surprised at their general harmless nature and the really admirable artistic and literary quality of many of them. Although the motion picture show is, as the *Sun* sarcastically says, "the poor man's theatre," many of the "dumb show dramas" are as well acted as the high priced stage dramas in the "rich man's theatre." Does the *Sun* begrudge the poor man his theatre?

THE BOY WITH THE AUGER.

He Bobs Up Again in New Form as Evidence of Picture Influence.

The St. Paul *Pioneer Press* in an editorial advocates censorship of pictures because they "stimulate dangerous emulation on the part of children." Then it adds, by way of a clincher, "For example, the thirteen-year-old boy we robbed a railroad station in a New York village last June, after removing the door lock by boring holes around it, copied what he had seen in a moving picture."

How that boy has grown! When he started out in his career of crime here in New York city he was entering candy stores to steal candy. Now he is robbing railroad stations. Next thing he'll be holding up railroad trains and robbing banks. It is by such unverified charges that censorship advocates bolster up their arguments. The *Pioneer Press* should be informed that no such film ever appeared for exhibition in this country and that the story is a myth, along with nine-tenths of the other charges of causing youthful depravity that are leveled at the motion pictures.

The District Attorney's Triumph

RELEASED MONDAY, AUGUST 15

The District Attorney did not pose as a hero, and the novel-reading girl he worshiped wanted a husband out of her book, but his opportunity came to prove that there are modern heroes, and he won her after all. A charming romance with some strongly dramatic situations. Length, about 990 feet.

Shorty at the Shore

RELEASED THURSDAY, AUGUST 18

Another of those Atlantic City scream-creators that we offer every little while. This story offers several novelities of production that place it in a class by itself. Shorty is a gardener who is tired of his job. A friend writes him that he is heir to a fortune, and his employer takes him to the shore in the hope that Shorty will marry his elderly daughter. When he discovers the deception Shorty and his confederate make a hurried departure in a chase, with a laugh to every inch of film. Length, about 980 feet.

Send for Free Catalogue of our 1910 Marvel Projecting Machine

LUBIN MANUFACTURING CO.

926-928 Market St., Philadelphia, Pa.

CHICAGO: 22 Fifth Ave. LONDON: 45 Gerrard St., W. BERLIN: 35 Friedrich Str.

★MELIES RELEASES★

AUGUST 11, 1910

The Return of Ta-Wa-Wa

An Indian Drama that Embodies a Great Story

AUGUST 18, 1910

Her Winning Way

The Bright, Snappy Comedy of a Beautiful Woman Who Wins, not One, but a Family.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 109 Randolph Street, Chicago, Ill.

Kalem Films

KALEM

PERVERSITY OF FATE
A POWERFUL ROMANTIC DRAMA
ISSUED WEDNESDAY, AUG. 17. Length, 970 feet.
The wilderness of upper Canada furnishes the background for this very interesting story. A story full of heart interest and human emotion. Nothing quite as good has ever been done along this line. A high-class feature.

TRUE TO HIS TRUST
A FRONTIER DRAMA
ISSUED FRIDAY, AUG. 19. Length, 822 feet
This thrilling historic pioneer story will create business for the motion picture theatre. While exciting and tense it is not on the dime novel order.

RUNNING FIRE
SOME COMEDY
ISSUED FRIDAY, AUG. 19. Length, 176 feet.
Don't overlook this big scream.

KALEM COMPANY, 235-239 West 23d Street, New York City.

A CHARMING EDISON ACTRESS.

Laura Sawyer is a young woman of rare talent and charm in her line of work, and in pictures appeals wonderfully to the hearts of her spectators. She has fine depth of feeling and emotion and no matter how strong the situation keeps well within the bounds of real life, avoiding overacting and holding her work true to nature. Her finer notes are played in the minor key down among the heart throbs, while the spectators' eyes often glisten with tears. In this line of work Miss Sawyer has few equals in the field of silent drama. Having been associated with Ada Rehan, Otis Skinner, stock and road companies for a number of years, she stepped into the motion picture world well trained for the higher standard of work and has easily become an exceptionally strong factor in the Edison productions.

INDEPENDENT FILM RELEASES.

Aug. 8 (Imp.) Once Upon a Time. Drama ..... 975 ft.
" 8 (Eclair) Burned Man of Tebessa. Drama ..... 677 "
" 8 (Eclair) Police and Guard Dogs ..... 258 "
" 8 (Yankee) The Banker's Daughter. Drama ..... 950 "
" 9 (Bison) A True Country Heart ....
" 9 (Powers) A Man's Way ....
" 9 (Thanhouser) The Mad Hermit ..... 1000 "
" 10 (Nestor) Hearts of Gold ....
" 10 (Atlas) The Animated Scarecrow. Comedy ....
" 10 (Ambrosio) Truth Beyond Reach of Justice ....
" 10 (Ambrosio) A Favour Admission to a Play ....
" 11 (Film d'Art) Charles Le Tremeraire ....
" 11 (Film d'Art) The Oedipus King ....
" 11 (Defender) Indian Squaw's Sacrifice. Drama ....
" 11 (Dramagraph) Beyond Endurance. Drama ..... 950 "
" 11 (Imp.) Hoodoo Alarm Clock. Comedy ..... 990 "
" 12 (Thanhouser) Lena Rivers ....
" 12 (Bison) The Prairie Post Mistress ....
" 13 (Powers) Winning a Husband ....
" 13 (Powers) Madame Clairo ....
" 13 (Great Northern) The Stolen Policeman ....
" 13 (Great Northern) The Life Boat ....
" 13 (Italia) A Cloud ....
" 15 (Eclair) The Colonel's Boot. 670 "
" 15 (Eclair) The Monkey Showmen of Djibah ....
" 15 (Yankee) The Heroic Coward ....
" 15 (Imp.) Among the Roses ....
" 16 (Bison) (Title not reported) ....
" 16 (Powers) The Sewing Girl ....
" 16 (Thanhouser) (Title not reported) ....
" 17 (Ambrosio) (Title not reported) ....
" 17 (Atlas) Count of Noaccount ....
" 17 (Champion) A Cowboy's Pledge ....
" 17 (Nestor) (Title not reported) ....
" 18 (Film d'Art) Carmen ....
" 18 (Imp.) Senator's Double ....
" 18 (Defender) Shanghaied ....
" 18 (Lux) Only a Bunch of Flowers ..... 596 "
" 18 (Lux) That Typist Again ..... 380 "

LUBIN NOTES.

The Lubin Manufacturing Company announces for release the third week in August The District Attorney's Triumph for the 15th and Shorty at the Shore for the 18th. The latter is an Atlantic City comedy and brings forward a new comedian as companion to the Lubin Company's taller funny man. The District Attorney's Triumph is a strongly dramatic story of a girl who wants a romantic hero for a husband and finds him in the man she had recently rejected.

LICENSED FILM RELEASE.

Aug. 8 (Biograph) The House with Closed Shutters. Drama. 998 ft.
" 8 (Pathe) Troubles of a Flirt. Drama ..... 776 "
" 8 (Pathe) Jewish Types in Russia. Educational ..... 207 "
" 8 (Selig) Forgiven. Drama ..... 995 "
" 8 (Lubin) The Heart of a Sioux. Drama ..... 980 "
" 9 (Vita.) The Death of Michael Grady. Comedy ..... 935 "
" 9 (Edison) The Lady and the Burglar. Drama ..... 950 "
" 9 (Gaumont) The Water Cure. Comedy ....
" 9 (Gaumont) Picturesque Waters of Italy. Scenic ....
" 10 (Pathe) Her Photograph. Comedy ..... 625 "
" 10 (Pathe) The Ibis. Educational ..... 374 "
" 10 (Essanay) Up to Date Servants. Comedy ....
" 10 (Urban) The Silent Witness. Drama ..... 540 "
" 10 (Urban) On the Banks of the Zuyder Zee. Scenic ..... 378 "
" 10 (Kalem) The Borrowed Baby. Comedy ....
" 11 (Biograph) A Salutary Lesson. Drama ..... 980 "
" 11 (Selig) Lost in the Soudan. Drama ..... 1000 "
" 11 (Lubin) A Change of Heart. Comedy ..... 950 "
" 11 (Melies) Return of Ta-wa-wa. Drama ..... 950 "
" 12 (Pathe) The Red Girl and the Child. Drama ..... 925 "
" 12 (Edison) The Attack on the Mill. Drama ..... 1000 "
" 12 (Kalem) The Call of the Blood. Drama ....
" 12 (Vita.) Mrs. Barrington's House Party. Drama ..... 977 "
" 13 (Gaumont) Entombed Alive. Drama ..... 880 "
" 13 (Pathe) Oliver Twist ..... 928 "
" 13 (Vita.) The Turn of the Balance. Drama ..... 980 "
" 13 (Essanay) The Girl from the Triple X. Drama ..... 950 "
" 15 (Biograph) The Usurer. Drama ..... 994 "
" 15 (Pathe) Max Has to Change. Comedy ..... 476 "
" 15 (Pathe) Back to Life After 2,000 Years. Comedy ..... 462 "
" 15 (Selig) Willie Willie Willie Willie. Comedy ..... 975 "
" 15 (Lubin) The District Attorney's Triumph. Com. Drama ..... 990 "
" 16 (Vita.) Daisies ..... 995 "
" 16 (Edison) His New Family. Drama ..... 1000 "
" 16 (Gaumont) The Estrangement. Drama ..... 657 "
" 16 (Gaumont) Across Russian Poland. Tour ..... 338 "
" 17 (Pathe) A Cheyenne Brave. Drama ..... 938 "
" 17 (Essanay) The Count That Counted. Comedy ..... 975 "
" 17 (Urban) The Rival Serenaders. Comedy ..... 575 "
" 17 (Urban) Paris, Viewed from the Eiffel Tower. Scenic. 375 "
" 17 (Kalem) Perverslty of Fate. ... "
" 18 (Biograph) When We Were in Our 'Teens. Comedy .. 475 "
" 18 (Biograph) An Old Story with a New Ending. Com. 512 "
" 18 (Selig) Human Hearts. Drama ..... 1000 "
" 18 (Melies) Her Winning Ways ... "
" 18 (Lubin) Shorty at the Shore. Comedy ..... 980 "
" 19 (Pathe) A Short-Lived Triumph. Comedy ..... 794 "
" 19 (Pathe) The Eriks. Acrobatic ..... 197 "
" 19 (Edison) How the Squire Was Captured ....
" 19 (Edison) Bumptious Takes Up Automobiling. Comedy. 1000 "
" 19 (Kalem) True to His Trust. ... "
" 19 (Vita.) Back to Nature. Drama ..... 970 "
" 20 (Pathe) The Shepherd's Dog. Drama ..... 699 "
" 20 (Pathe) A School in New Guinea. Scenic ..... 285 "
" 20 (Essanay) The Dumb Half-Breed's Defense. Drama. 1000 "
" 20 (Vita.) Under the Old Apple Tree. Comedy .... "
" 20 (Gaumont) Refusing a Mansion. Fantasy ..... 581 "
" 20 (Gaumont) Buying a Mother-in-Law. Farce ..... 374 "

THEY ARE NOW BUSY ELSEWHERE.

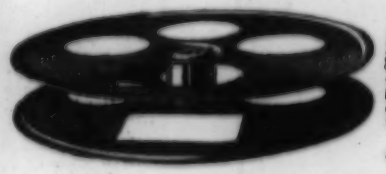
While the social uplift meddlers are busy trying to get Alice Roosevelt Longworth to quit smoking cigarettes, they have less time, praise the saints, to "regulate" motion pictures. However, joy over this circumstance need not cause us to overlook the vulgar impertinence of the busy pests in invading the privacy of Mrs. Longworth's private life. Whether Mrs. Longworth smokes cigarettes or not is none of their business, and they only expose their pestiferous natures when they try to make it their business.

SANE RULING IN MINNESOTA.

The Supreme Court of Minnesota has decided that picture shows may be operated in that State on Sunday when the pictures are moral and there is no disorder. That about covers the case for every motion picture show. Immoral pictures are not in circulation, and there is never any excuse for disorder.

EDISON

SPECIAL FILM REEL



FEATURES

1. Fireproof.
2. Durability.
3. All metal hub.
4. Accessibility in threading film.
5. Made of heavy cold rolled steel.
6. No springs to bend, break or lose.
7. Slot for film end always at center of square opening.
8. Will outwear half a dozen reels of other styles.

Furnished in 10" or 11" sizes at 75c. each.
Special prices in large quantities quoted on application.

HERE'S WHAT ONE EXHIBITOR THINKS OF THESE REELS:

"I want the reels with the square hole in flanges. These appear to me to be a decided improvement over anything I have seen. They have a metal hub; the unreliable spring for holding the end of the film is eliminated, and the sides seem to be secured so that there is no possible way for them to become detached."
AIRDOME, 5th Avenue and 116th Street, New York City.

EDISON MANUFACTURING CO. 64 Lakeside Ave., Orange, N. J. 90 Wabash Ave., Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES:

P. L. Waters, 41 East 21st St., New York City.
General Film Co., 564 Washington St., Boston, Mass.
General Film Co., 4th & Green Sts., Philadelphia, Pa.
Lake Shore Film & Supply Co., 814 Superior Ave., N. E., Cleveland, O.
Kleine Optical Co., 52 State St., Chicago, Ill.
Yale Film Exchange Company, 622 Main St., Kansas City, Mo.
George Breck, 70 Turk St., San Francisco, Cal.

A DEBASED MIND.

Professor McKeever Shows that He Has One in Denouncing Pictures.

The Pittsburgh *Dispatch* quotes with qualified approval from Professor William A. McKeever in *Good Housekeeping* that motion pictures need "careful supervision and excision of the many representations of crime and vice, the more demoralising because they bring to the young the actual vision of the criminal act or scene of vicious practices." Get that? "Vicious practices." According to Professor McKeever, the motto of the organizations that run the picture shows might be: "A red light district in easy reach of every home. See the murders and debaucheries while you wait."

Can you imagine the hopeless degeneracy of a mind that can see these things in motion pictures? He is said to be a professor, too. Wonder where? No parent of ordinary intelligence should take the risk of putting his boy or girl within reach of Professor William McKeever.

The Pittsburgh *Dispatch*, while gagging a little at the professor's filth, thinks there is need of "reform," and quotes the outline of a plan of campaign proposed by the professor, that all the uplifters shall visit picture shows regularly, "carefully noting down all objectionable features, thus securing ammunition for measures against persistent offenders." The *Dispatch* calls these views "sane and moderate." They are, barring the heterogeneous nature of the opinions the "uplifters" would at first collect. Nothing better could happen than to force all the reformers to visit the picture shows regularly. It would be a liberal education for them, and having come to criticise they would, if worth redeeming at all, stay to admire, enjoy and learn. By all means pass the good word along. It is the best plan for reforming the reformers and regulating the regulators that has yet been proposed. It might even save Professor William A. McKeever, although this may be doubted in view of his evident polluted and debased mind.

PICTURE LAW IN TEXAS.

A Proposed Law that Takes the Prize for Freak Legislation.

According to the Houston *Post*, the Legislature of Texas "seems to be determined to regulate moving picture entertainments with an iron hand." The proposed law is aimed at "lascivious, lewd or obscene pictures, hangings, mob executions, and train, bank and stage coach robberies." The *Post* observes that it had not thought the picture shows were so bad as all that, and rightly argues that "we should think that there would be no demand for dignifying this imaginary evil by drastic legislative action."

A peculiar feature of the bill is the manner of its proposed enforcement. It is to be made a felony for any county judge, sheriff, county attorney or police officer to fail to enforce the law. This is using a sledge hammer to kill a fly, with a vengeance.

THE TEMPLARS' CONCLAVE.

The thirty-first Triennial Conclave of the Knights Templars of the world will be held in Chicago Aug. 8-13, inclusive. The Selig Polyscope Company has secured the exclusive and protected rights for the production of a film of this great event, and in an advertisement in this number of THE MIRROR announce this fact with other matter of interest.

WANTED
Moving Picture Scenarios

We will pay HIGHEST PRICES for good Scenarios. If you have a happy idea for a good story picture, send it along. All manuscripts will receive immediate attention.

MELIES MFG. CO., 204 East 28th St. New York City

WANTED
Sketches and Scenarios for
Talking Motion Pictures

JOHN W. MITCHELL
645 West 43d Street, New York.

FIGHT FILM FOR SOCIETY FOLK.

Private Exhibitions Given by Millionaire Entertainers for Their Guests.

The Reno fight pictures were exhibited the night of Aug. 8 before a private party of society people Summering at Narragansett Pier, R. I., the Vitagraph exchange supplying the entertainment. The show took place at the MacVeagh villa, occupied by Mr. and Mrs. R. E. Strowbridge, of Philadelphia, and it is said that $500 was paid to the film company for the exhibition.

This is the second private exhibition of this kind furnished by the Vitagraph exchange, the first having been at the Summer home of Henry Sanford, Southampton, L. I., which was attended by fifty guests, including two very much interested clergymen.

THE VITAGRAPH GIRL AGAIN.

Another Vitagraph night at which the Vitagraph Girl appeared was given at the Bay Ridge, N. Y., Airdome, corner of Seventy-second Street and Third Avenue. As usual, Miss Turner was given an overwhelming reception, and the Vitagraph pictures were heartily appreciated and applauded. The illustrated song, "The Vitagraph Girl," was sung, encored and repeated. The attendance was a record-breaker, thirteen hundred persons were comfortably accommodated in the grove and open-air auditorium, which has an asbestos roof. A very delightful and novel feature of this place is the small tables which are located about the grove, at which are served ice cream and light refreshments within sight of the pictures.

RIDICULING CHIEF STEWART OF CHICAGO.

The absurd position taken by Chief of Police Stewart of Chicago, that "no pictures or representations in any form of acts illegal in the State of Illinois" shall be exhibited in the Windy City, has been commented on to a considerable extent by the press of the country, much in the same vein as that adopted by THE MIRROR in last week's issue. The Philadelphia *Inquirer* and Chicago *Inter-Ocean* are among the important newspapers that have ex-

(Continued on page 16.)

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

H. PERCY MELDON

PRODUCING DIRECTOR

Phone, 541 Murray Hill Permanent Address, Room 527, 1402 Broadway, N. Y.

CLARA TURNER

In her second season at Valiamont Pavilion, Williamsport, Penna., appearing next Monday and first part of week in Channing Pollock's "Such a Little Queen"

INVITES OFFER FOR PERMANENT STOCK

W. F. Barry, Bus. Mgr., Updegraff Hotel.

DAINTY

ESTELLE ALLEN

Youngest Versatile Dramatic Actress on American Stage

Invites offers for season 1910-11. Address MIRROR

The GREAT RAYMOND

Now on 'Round-the-World Tour Breaking Records Everywhere

W. W. SAUNDERS, American Representative,

823 Knickerbocker Theatre Bldg. Annex. New York City

"A WORLD-WIDE CIRCULATION"

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

ESTABLISHED 1837

5 Tavistock Street, Strand, London, W. C.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

On Sale at Schultz's Newsstand, B'way & 37th St., and outside Knickerbocker Theatre Building.

Subscription Rates: 1 year, $8.00; 6 months, $4.00; 3 months, $2.00. Professional Advertisements, 6d. per line. Inquiries and communications may be sent to "THE ERA," P. O. Box 492, New York City.

The English Professional Journal

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum.

THE STAGE

New York Agents: Paul Tausig, 104 East 14th Street, and Samuel French & Sons, 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

LONDON "MUSIC HALL"

The Great English Vaudeville Paper

WEEKLY

Telephone, 1772 Madison Square. New York Office, 36 West 28th Street. 14 Leicester Street, W. C.

LADIES, DON'T WORRY! We can clean your gown in 5 hours if you need it.

Schwarz & Forger

CLEANERS OF FINE GOWNS

704 Eighth Avenue Near 44th Street, N.Y.

Phone 4136 Bryant 12 Branch Stores in New York City

J. W. GORMAN'S CIRCUIT OF SUMMER PARKS

WANTED for Six to Eight Weeks:

Vaudeville Acts, Musical Comedy Companies, Opera Companies and BIG OUTDOOR SENSATIONAL ACTS

Address J. W. GORMAN, Mgr., 100 Boylston Street, Boston

SCENERY

Complete new sets at remarkably low prices. Second-hand sets (nearly new) always on hand at half usual prices. Sale or hire. Property and carpenter shop. 15,000 feet of light and clean storage room. H. P. KNIGHT, 140th St. and Mott Ave., N.Y.C. (20 minutes from Theatrical District.) Mott Ave. Station, Bronx Subway. Phone 1631 Melrose.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

Address 1415 Catalina Street Los Angeles

SEDLEY BROWN

At Liberty for Stock

DRAMATIC DIRECTOR

(The man behind the 'script)

Edwin Mordant and Grace Atwell

70 West 47th Street, New York

LOUISE KENT

Address DRAMATIC MIRROR.

RACHEL MAY CLARK

Featured with Paycen Stock Co., Baltimore, Md.

Management E. S. LAWRENCE.

SELMA HERMAN

Management CARLTON LEWIS NAGELY

Box 13, Times Square Station, New York City.

ALBERT LANDO

DRAMATIC DIRECTOR. Re-engaged Fourth Season, Poli's, Worcester.

A. S. BYRON

THAT ROBUST COMEDIAN

Specially Engaged for the Summer

Address 139 West 47th Street, New York.

AITKEN, SPOTTISWOODE
Engaged. Address Maywood Bungalow, Rosedale, L. I.

ARNOLD, AINSWORTH
Leading Bus. Forepaugh Stock Co., Indianapolis

CARHART, JAMES L.
Maude Adams Co. Management Chas. Frohman

COLLINS, J. PALMER
Management Chas. Frohman. Green Room Club.

HADLEY, HELAINE
At liberty. Address agents.

HOLLOWAY, J. FRED.
Management Liebler and Co.

McGRATH, CHARLES A.
Permanent address, Actors' Society.

MULDENER, LOUISE
In Europe for the Summer.

STURGIS, GRANVILLE F.
Plays & Sketches. Hotel Belvoir, Denver Colo.

TRADER, GEORGE HENRY
Permanent address, Actors' Society of America

WARD, CARRIE CLARK
Perm't add., 1415 Catalina St., Los Angeles, Cal.

WHITE, THURLOW
Address Actors' Society.

WILSON, GEORGE W.
Actors' Fund and The Players, N. Y. City.

At Liberty for Next Season

John C. Connery

Past two years with Porter J. White in The Visitor Care Mirror

Louise Langdon

"That Dainty Little Ingenue"

IN VAUDEVILLE

Offers invited for Regular Season

Production Preferred

MAY BUCKLEY

Liebler & Co.

Gertrude Perry AT LIBERTY

Last TWO Seasons Votive, in Grauestark

Address 182 Prospect Ave., Ingram, Pa., or MIRROR

AMY AMES

Comedienne Singing and Character Parts

AT LIBERTY Address Dramatic Mirror

EVELYN De FOLIART

LEADING WOMAN—ENGAGED

Address care MIRROR